A Treatise on Harmony:

CONTAINING

The Chief *Rules* for *Composing* in *Two*, *Three*, and *Four Parts*.

DEDICATED

To all Lovers of MUSICK,

By an *Admirer* of this AGREEABLE SCIENCE.

by the Right Honorable James Lord Paisly: now Earl of Abercorne. 1766.

The Second Edition, *Alter'd*, *Enlarg'd*, and *Illustrated* by Examples in NOTES.

——— *Si quid noviſti, Rectius iſtis;*
Candidus imperti: Si non, his utere mecum.

Hor. Epiſt.

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THE INTRODUCTION.

COMPOSITION is that Part of *Muſick* which teaches how to make uſe of the *Concords* and *Diſcords* in a proper manner, ſo as that the Union of the Parts ſhall make good *Harmony*.

CONCORDS, are thoſe Intervals whoſe Extreme Notes being ſounded together, are agreeable to the Ear. They are Eight in number, *viz.* the *Uniſon*, the *Octave*, the *Fifth*, the *Fourth*, the *Third major*, the *Third minor*, the *Sixth major*, and the *Sixth minor*.

THE *Uniſon*, *Octave*, *Fifth*, and *Fourth* are call'd *Perfect Concords*, becauſe they are more agreeable to the Ear than any of the Others, which are therefore call'd *Imperfect Concords*. But we muſt here obſerve, that in a Compoſition of Two Parts only, the Fourth is always uſed as a *Diſcord*.

ALL other Intervals are call'd *Diſcords*, becauſe their Extremes, when ſounded together, are diſagreeable to the Ear.

THOSE of them that are the leaſt ſo, are call'd the *Natural Diſcords*, and are Four in number, *viz.* the *Second major*, and the *Second minor*: The firſt of theſe is the Interval of a Whole Tone, and the other of a Semitone major: the other Two are the *Seventh major*, and the *Seventh minor*; the firſt of which is a Semitone major, and the other is a Whole Tone leſs than the Octave.

ALL other Diſcords come under the Name of *Falſe Relations*. Of theſe ſeldom any are uſed in Muſick beſides the Three following, *viz.* the *Tritonus*, otherwiſe call'd the *Sharp Fourth*; the *Semidiapente*, otherwiſe call'd the *Defective Fifth*; and the Extreme-flat *Seventh*, otherwiſe call'd the *Diminiſh'd-flat Seventh*. The *Tritonus* is a Semitone major leſs than a Fifth; the *Semidiapente* is a Semitone major more than a Fourth; and the *Extreme-flat Seventh* is a Semitone major more than a Sixth minor.

IN

In this Treatiſe, to avoid Confuſion, we ſeldom or never mention the Replicates of any Intervals, but leave them to be ſuppos'd or underſtood, and therefore the 2d, 3d, 4th, 5th, 6th, 7th, & 8th, imply alſo occaſionally the 9th, 10th, 11th, 12th, 13th, 14th, 15th.

Melody is the Progreſſion of Sound proceeding from one Note to another ſucceſſively in a ſingle Part.

Harmony is the agreeable Union of Sounds in ſeveral Parts, when Sung or Play'd together.

Modulation is the Art of rightly ordering the Melody of a ſingle Part, or the Harmony of many Parts; either keeping in One Key, or in paſſing from One Key to Another.

By a *Key* is meant any particular Octave of Notes, taken from the General Diatonick Scale of Muſick; whereof the Loweſt Note is conſider'd as the Principal, and therefore is call'd *The Key Note*; all the other Notes in that Key being conſider'd as ſubordinate to it.

The *Keys* are the Octaves of *C D E F G A*, and are diſtinguiſh'd into *Sharp* and *Flat Keys*, being ſo call'd from their Thirds being naturally Sharp or Flat. The Sharp Keys are *C G* and *F*; and the Flat Keys are *A D* and *E*.

THE Seventh Species of Octave which begins from *B*, cannot be consider'd as a Key, it not having a True Fifth as the others have; and if in order to use it we sharpen *F* to give it a true Fifth, we in Effect do but transpose the Key of *E* a Fourth lower, or a Fifth higher.

CADENCES in Musick, are the same as Stops in Speaking, or in Writing; that is to say, They are Endings or Terminations either of a Part, or of the whole Piece of Musick; as Stops are of a Part, or of the whole Speech. For which reason they are distinguish'd into *Full Cadences*, and *Middle Cadences*; These last are like Comma's and Semicolons, after which more is expected to follow, they not making so full a Stop as the others; whereas after a Full Cadence, we are sensible that we are come to a Conclusion.

THE *Motions* in Musick are distinguish'd, into Those which relate to the going from one Note to another in *Melody*, and into Those which relate to the Progressions of the several Parts in *Harmony*.

THE *Motion* from one Note to another in any particular Part, is either by single Degrees, that is, by the Interval of a whole Tone, or of a Semitone major; or by Skip or Leap, which is, when we go from one Note to another by the Interval of a Third, a Fourth, or any other Interval larger than that of a Second.

When the *Motion* is conſider'd between any Two Parts, it is of Three Sorts; for either one Part ſtrikes the ſame Note twice, while the other Part ſtrikes two different Notes; or both Parts moving, they either go the ſame Way, or they go contrary Ways.

The Firſt of theſe Ways is call'd by the Italians *Moto Obliquo*, in Engliſh *Oblique Motion*; which is, when one Part repeats the ſame Note, or holds on, whilſt the other goes, upwards or downwards, from one Note to another.

The Second *Motion* is call'd in Italian *Moto Retto*, in Engliſh *Direct* or *Similar Motion*; which is, when both Parts move the ſame Way.

The Third *Motion* is in Italian ſtyled *Moto Contrario*, and in Engliſh *Contrary Motion*; which is, when one Part moves downwards, while the other moves upwards.

Transposition, is the removing a Piece of Muſick from one Pitch of Sound to another, without altering the Nature of it in any other reſpect.

Thus much is ſufficient to explain ſome of the General Terms relating to *Compoſition* that are made uſe of in this Treatiſe; which we produce, not as pretending to give in it Full and Compleat Inſtructions for every thing that concerns *Muſick*; but only as an Eſſay to incite the Able and Learned Profeſſors of this Delightful Art, to

apply themſelves, not only to the retrieving what of it may have been loſt or neglected, but alſo to the diſcovering of ſuch Improvements as may be neceſſary to the further Perfection of it.

NB, *The Figures in the Margin, refer to the Examples in Notes at the End of the Book.*



CHAP.

CHAP. I.

Of Plain Counterpoint. *Wherein is treated of the Harmony in which* Concords *only are uſed.*

THE Perfect Concords, *viz.* the *Uniſon*, the *Fifth*, the *Fourth*, and the *Octave* of the Key, do in all Keys, as well Flat as Sharp, require the *Common Chords*, that is, their Third, Fifth, and Eighth for their Harmony or Accompanyments; excepting the 5th of *E* Key, which has its Sixth major inſtead of its Fifth, as may be ſeen in Plate 2; which *Plate* ſhews alſo where the Thirds or the Sixths are to be *major* or *minor* in the ſix ſeveral Keys; for the leſſer 3 denotes a Flat, and the greater 3 a Sharp Third; and the leſſer 6 a Flat, and the greater 6 a Sharp Sixth.

THE Imperfect Concords of the Key, *viz.* the Third and the Sixth; and alſo the Diſcords of the Key, *viz.* the Second and the Seventh, do in all Keys require the *Uncommon Chords* for their Harmony; that is to ſay, their 3^{d}, 6th, and 8th; except the Seventh of *E* Key, which has its 5th in lieu of its 6th; as may be ſeen in *Plate* 2.

ALL Melodies have the Perfect Concords of the Key they are in, for their *Fundamental Baſs.*

THOSE Melodies are the moſt agreeable that go by Degrees conjoint; and next to theſe, thoſe that go by the ſmalleſt Leaps; and excepting the Leap of an Octave, none greater than that of a Sixth minor is allow'd. But the Leaps of the Falſe Relations, *viz.* of a *Tritonus*, and of a *Semidiapente*, are abſolutely forbidden.

As thoſe Melodies are moſt agreeable that go leaſt by Leaps, and moſt by Degrees; and as the *Fundamental Baſs* being only made uſe of, would occaſion many Leaps in its Melody, we may therefore, to remedy that, uſe other Notes for Baſſes, which are then call'd *Suppos'd Baſſes.* Theſe are neceſſary on many Occaſions; for beſides that they do not in reality change the Harmony, they make the Melodies capable of great Variety; for, by making uſe of the *Fundamental* and of the *Suppos'd Baſſes* as Occaſion requires, we are enabled to make the Parts to move the more by Degrees, and conſequently the Melodies will be the more agreeable, and Sing the better.

As the mentioning what ought to be done, in all the Six Keys, would take up a much larger Treatiſe than this is intended to be; We will therefore only treat of that of *C*, as an Example of a Sharp Key; and of that of *A*, as an Example of a Flat Key; theſe two being the moſt commonly uſed. *Plate* 2 ſerves for all the Six Keys.

But before we proceed to thoſe Keys, 'tis proper to give ſome of the General Rules for compoſing in Harmony.

General Rules.

The Compoſition ought to begin with One of the Perfect Concords of its Key, *viz.* the *Octave*, or the *Fifth*, the firſt is beſt; and it ought to end in its *Key Note*, with its Common Chords for its Harmony; becauſe the Perfection of every thing is moſt ſenſible on its Concluſion. It ought never to begin or end with a 6th, but occaſionally it may with a 3d.

We muſt avoid the conſecution of Two *Perfect Concords* of the ſame kind immediately one after another; as of two *Uniſons*, two *Octaves*, two *Fifths*, two *Fourths*. There are ſeveral Reaſons given for this Prohibition, the beſt whereof is, that by the immediate repetition of the ſame Perfect Concord the Ear would be cloy'd. This Rule does not take place when the Parts repeat the ſame Notes, becauſe

cauſe this is in effect no more than the dividing a long Note into two or more ſhort ones.

We ought not to make two or more Parts to move together by Leaps at the ſame time, but ought to make them proceed as much as conveniently can be by Contrary Motions and by Single Degrees, for hereby the conſecution of the ſame Perfect Concords is beſt avoided; and the Melodies will alſo be the more agreeable and natural to the Voice.

We will now proceed to give ſome *Particular* Rules for the *Conſecutio nof Concords.* And for the eaſier turning to any of them, we will put them in different Claſſes, each headed by the *Concord*, from which we go to another. This *Rule* is to be obſerv'd, That *we ſhould not go by* Similar Motion *from a* Perfect Concord, *to another Perfect one of any kind.*

From the Uniſon.

When both Parts move, 'tis better to go from the Uniſon to the Third Minor,
1. than to go to the Major. To the Minor we may go either by Oblique or by Con-
2. trary Motion; but to the Major we muſt by Oblique or by Similar Motion; the firſt is beſt.

We

We muſt avoid a *Fifth* after a Uniſon by Similar Motion; it is good in Oblique Motion; and is allow'd in Contrary Motion, one Part moving a ſingle Degree. 3.

From the Uniſon we may go to the *Sixth minor* by Contrary Motion; it is not very good by the other Motions, becauſe of the large Leap. But it is forbid to go from the *Uniſon* to the *Sixth major*. 4.

We muſt avoid an *Octave* after an *Uniſon*, except by Oblique Motion. For this as in two Uniſons, or two Octaves, is but as the Diviſion of a large Note into ſmaller.

From Thirds.

Of all the Concords, the Thirds Major and Minor, tho' Imperfect Ones, are the moſt frequent in uſe. They have a very agreeable Effect either aſcending or deſcending; The Major is chearful and ſprightly aſcending, but is the contrary deſcending; The Minor is the reverſe, for it is ſprightly deſcending, but ſoft and tender aſcending. In Diviſion by *Suppoſition*, as many Thirds as we pleaſe may be put one after another, but two Minors follow each other better than two Majors. It is beſt Aſcending to begin with the Third Major, and Deſcending to begin with the Minor; in both Caſes changing their Quality alternately. We may go from a Third to any other Concord, or from any other Concord to a Third; But to proceed with elegance

elegance from a Third to a Perfect Concord, we ought to go to the neareſt. In Compoſitions of many Parts, the Thirds or their Replicates do beſt in the Part remoteſt from the Baſs.

5. FROM the Third Minor to the *Uniſon* is beſt by Oblique, or by Contrary Motion.

6. FROM the Third Major to the *Uniſon* is allow'd by Oblique Motion; but it is better by Similar Motion, one Part aſcending a ſingle Degree.

IN paſſing from a Third to a Fifth by Contrary Motion, it is beſt to go from the Third Minor, becauſe from the Major we are in danger of a *Tritonus*.

7. FROM the Flat Third to the *Fifth*, is beſt by Contrary Motion; it is good alſo by Similar Motion, one Part moving a ſingle Degree.

8. FROM the Third Major to the *Fifth*, is beſt by Similar Motion deſcending, and one Part moving a ſingle Degree; it is good alſo by Oblique Motion.

9. IT is beſt to go from the Third Major to the *Sixth Minor*, and from the Third
10. Minor to the *Sixth Major*, both by Contrary and Similar Motions. In Oblique Mo-
11. tion the *Thirds* and *Sixths* muſt be both of them *Minor*, or both *Major*.

AN *Octave* after a *Third major* is good by Oblique Motion. So it is alſo by Con-
12. trary Motion, and beſt when one Part moves a ſingle Degree.

AN *Octave* after a *Third minor* can hardly be allow'd, and that only by Contrary Motion.

From

From the Fifth.

THE *Fifth* is, next to the *Unison* or *Octave*, the most perfect of all the Concords: It animates and enlivens the Harmony; in which, when taken with either the *Major* or *Minor Third*, it makes One of the Parts which constitute the *Trias Harmonica*. It does best in the Parts neareſt to the Bass. We may by Oblique Motion go from it to any other Concord.

FROM the *Fifth* to the *Unison* is good by Oblique Motion; we may also go by Contrary Motion, one Part moving a single Degree; but it is bad by Similar Motion. 13.

FROM a *Fifth* we may go to either *Third* by all the Motions, but best by the Oblique. The next best way to the *Third minor* is by Contrary Motion, and to the *Third major* is by the Similar; both these by single Degrees. 14. 15.

A *False Fifth*, or *Semidiapente*, may immediately follow a *Perfect Fifth*, provided it be also immediately succeeded by a *Third major* gradually, and by Contrary Motion. 16.

FROM the *Fifth* to either *Sixth* is best by Oblique Motion; 'tis also allow'd by Similar Motion, one Part moving a single Degree; and it is allow'd ascending, but not descending, to go by Leap from the *Fifth* to the *Sixth minor*, but not to the *major*. 17.

IN passing from the *Fifth* through a *Sixth* to the *Octave*, the *Sixth* must be *Major*, never *Minor*, and that by Contrary Motion. 18.

We must avoid taking an *Octave* after a *Fifth* by Leap in Similar Motion: It is good
19. by Oblique and Contrary Motion, and may be allow'd by Similar Motion, one Part moving a single Degree.

From Sixths.

The Natural Motion of the *Sixth major*, is to the *Octave*; and of the *Sixth minor*, is to the *Fifth*.

We may go from the *Sixth minor*, but not from the *major*, to the *Unison*, and that
20. best by Contrary Motion: It is not allow'd by Oblique Motion.

21. It is best to put a *Third minor* after a *Sixth major*, and a *Third major* after a *Sixth*
22. *minor*, in Contrary or in Similar Motion. In Oblique Motion the *Thirds* and *Sixths*
23. must be of the same Character, both *minor*, or both *major*.

24. From the *Sixth minor* to the *Fifth* is best by Oblique Motion: 'Tis bad by Similar Motion.

25. From the *Sixth major* to the *Fifth* is allow'd in Oblique Motion only, and that provided the Parts meet afterwards in a *Third*; in the *major* is best.

We may put as many *Sixths* as we please one after another, and by any movement; but better Descending than Ascending. Descending beginning with the *minor*, and Ascending with the *major*; in both Cases changing their Character alternately. Two

Major

Major Sixths will follow one another much better than two *Minors* when one Part divides upon the other, and also when the Parts move by single Degrees, but they will not do so well by Leaps. In quick Divisions we may put them as we please, provided the Parts move by single Degrees. 26.

FROM a *Sixth minor* to an *Octave* is not good. We may go from a *Sixth major* to an *Octave* by Oblique Motion, but better by Contrary Motion and Single Degrees. By Similar Motion is bad. 27.

From an Octave.

THE *Octave* is the most Perfect of all the Concords; we may go by Oblique Motion from it to any other Concord, except to the *Third minor*, but we may go from it to the *Third minor* by the other Motions.

A *Unison* after an *Octave* is allow'd by Oblique Motion only. 28.

FROM an *Octave* to a *Third minor* is best by Contrary Motion and Single Degree; it is allow'd in Similar Motion, but forbid in the Oblique. 29.

FROM an *Octave* to a *Third major* is allow'd by all the three Motions; but in Similar and Contrary Motion one Part must move by a single Degree. 30.

FROM an *Octave* to a *Fifth* is good in Oblique Motion, and is allow'd in Contrary and Similar Motion, one Part moving a single Degree; but is forbid in Similar Motion, both Parts moving by Leaps. 31.

32. A *Sixth minor* after an *Octave* is good any way; but a *Sixth major* after an *Octave*
33. is bad in Similar Motion.

HAVING given these Rules, we will proceed, and in the next Chapter treat of the promis'd Key of *C*.

CHAP. II.

Of the Key of C, *as an Example for* Sharp Keys.

IT need not be repeated, that the Perfect Concords of this Key are its Fundamen-
34. tal Basses, and require their Common Chords for their Harmony.

WHEN the Third, the Sixth, and the Seventh of the Key are used as Basses with the Uncommon Chords on them, *viz.* their 3d, 6th, and 8th, they are always Suppos'd Basses. From whence this *General Rule* is to be observ'd, That every Note in the Bass which has a 6th upon it, is a Suppos'd Bass.

THE Key-Note, its Fifth, and its Fourth, being the Fundamental Basses of the Key, have their Sharp Thirds for their Suppos'd Basses; that is to say, their Thirds
35. may be used in their stead as Basses. The Fifth of the Key only, has the Privilege of having two Suppos'd Basses; for, besides its 3d, it may also have its Fifth for its other Suppos'd Bass.

36. IT will not be improper to observe here, that these Suppos'd Basses do not change the Harmonies of their Principals; so that the Suppos'd Harmony of the Third of the Key is in effect borrow'd from the Fundamental Harmony of the Key-Note. And that of the Sixth of the Key is borrow'd from the Harmony of its Principal, *viz.* the Fourth of the Key. And the Suppos'd Harmony of the Seventh of the Key is borrow'd from the Harmony of the Fifth of the Key; as is likewise that of the Ninth of the Key, this being the Second suppos'd Bas to it, and as such must have its flat 3^{d}, 4th, and sharp 6th for its Accompanyments; its 3^{d} being the 7th to the Fifth of the Key, its 4th being the Octave of the said Fifth, and its sharp 6th being the 3^{d} to that Fifth which is the Fundamental Bas, to which the Ninth, as Fifth to it, serves for a Suppos'd Bas.

37. THERE are three Ways of accompanying or making Parts upon the Third, and upon the Sixth of the Key, when they are Suppos'd Basses. The first and best Way is by doubling the Sixth to that Bas: The second and next best Way is, by doubling the Third to it; and the third (but worst) Way is, to take the Octave to that Bas.

38. THERE are but two Ways of bringing in the Parts or Accompanyments upon the Seventh and upon the Ninth of the Key, when they are Suppos'd Basses in lieu of their Fundamental the Fifth of the Key. For the Seventh, the best Way is to double the Sixth; and its other Way is, to double the Third to that Bas. For the Ninth,

the beſt Way is to double the Third; and the other Way is, to take the Octave to that Baſs.

HITHERTO we have treated of the Fundamental and Suppos'd Baſſes of the *Perfect Concords* of the Key; we ſhall now proceed to another Way of Modulating in the ſame Key, which makes great Variety. In ſtrictneſs, this Way only leaves us in Suſpence as to what Key we are in; and we may be ſaid to continue in the Key of *C*, becauſe we avoid what would be directly contrary to the Modulating in it; and alſo the doing what would decide our being in another Key; as ſhall be explain'd when we come to treat of Modulating from one into other Keys.

THE Way above mention'd conſiſts in making the *Imperfect Concords* of the Key
39. Fundamental Baſſes, by taking their 5th inſtead of their 6th to accompany them; for this is the Characteriſtick that diſtinguiſhes Fundamental from Suppos'd Baſſes, the Harmony of the Firſt being its 3d, 5th, and 8th, and of the Other its 3d, 6th, and 8th, the firſt being call'd the *Common Chords*, and the other the *Uncommon Chords*.

THE *Imperfect Concords* of the Key may alſo have their Suppos'd Baſſes, which alſo borrow their Harmony from them as Principals, as the Suppos'd Baſſes of the *Perfect Concords* did from their Fundamental Baſſes. Theſe Suppos'd Baſſes differ from the others, in that the Suppos'd Ones of the *Perfect Concords* are ſharp 3ds above them, whereas thoſe of the *Imperfect Concords* are but flat 3ds above them.

By this means we keep in the Natural Notes of the Key, and therefore may be ſaid to *keep in it*; for the Suppos'd Baſs to *E*, which is the Third of the Key, will be *G*, which is the Fifth of the Key; and the Suppos'd Baſs to *A*, which is the Sixth of the Key, will be *C*, which is the Octave of the Key. Whereas had theſe Suppos'd Baſſes been ſharp 3^{ds} to their Fundamental Baſſes, it would no longer have been left undecided as to what Key we are in; for, having *G* ſharp inſtead of *G* natural, we ſhould have been brought into the Key of *A*; and having *C* ſharp inſtead of *C* natural, we ſhould have got into the Key of *D*; as may be ſeen in *Plate* 2.

What has been ſaid is ſufficient to ſhew, that by the intermixing the Fundamental and the Suppos'd Baſſes of the *Perfect* and *Imperfect* Concords of the Key, we may have a vaſt Variety, as well in the Melodies as in the Harmonies of the Key we compoſe in. 40. 41.

CHAP

CHAP. III.

Of the Key of A, *as an Example for* Flat Keys.

HAVING ſhewn how we are to Modulate in the *ſharp* Key *C*, we will now mention how we are to do the like in the *flat* Key *A*; which we have pitch'd upon for its being the beſt known, as being almoſt the only Flat Key uſed, by reaſon of the Common (but Erroneous) Opinion, That all Flat Keys are derived or tranſpos'd from it.

THE *Perfect* Concords of this Key, *viz.* its *Uniſon*, *Fourth*, *Fifth*, and *Octave*, are its Fundamental Baſſes, and, as well as thoſe of a ſharp Key, require their Common
42. Chords for their Harmony, but with this Difference, that here only the Key-Note and its Fourth muſt have their Thirds flat; but the Fifth of the Key muſt have its Third ſharp, altho it is naturally flat in the Diatonick Scale of this Key; for if it was left flat, the Key would not be decided to be that of *A*. This is the reaſon why in *this*, and in *all other* Keys, the 3d of the Fifth of the Key muſt always be a ſharp one.

THE

THE *Imperfect* Concords, and the Diſcords of the Key, require the Uncommon Chords for their Harmony; with this Obſervation, that *G* muſt always be ſharpned when we will decide the Key of *A*. But it will not be amiſs to mention here, that no accidentally-ſharpned Note ſhould ever be doubled in plain Counterpoint, neither in a flat, nor in a ſharp Key. 43.

THE *Imperfect* Concords, and the Diſcords of the Key being uſed as Baſſes with the Uncommon Chords for their Accompanyments, are Suppos'd Baſſes in all Keys, as well Flat as Sharp, excepting the Seventh of *E* Key, which has its 5th inſtead of its 6th.

THE Suppos'd Baſſes borrow their Harmony from the Harmony of the Fundamental Baſſes which they repreſent; and therefore the Third of the Flat Key has its Harmony from that of the Key-Note: And the Sixth of the Key borrows its Harmony from that of the Fourth of the Key: And the Seventh, being in lieu of the Fifth of the Key, borrows its Harmony from that of the Fifth: And the Ninth of the Key is in a Flat as well as in a Sharp Key, a Suppos'd Baſs to the Fifth of the Key; except in *E* Key, whoſe Ninth being but a *Semitone Major* above its *Octave*, cannot therefore be a Suppos'd Baſs to the Fifth of that Key, it being but a defective Fifth to it.

THERE is this Difference between the Suppos'd Baſſes of the *Perfect* Concords of a Flat Key and thoſe of a Sharp Key. In a Sharp Key they are Sharp *Thirds* above their

their Fundamental Basses; but in a Flat Key the Third and the Sixth of the Key are Suppos'd Basses a flat 3^{d} above their Fundamentals; but the Seventh of the Flat Key is a Suppos'd Bas a sharp 3^{d} above its Fundamental Bas, because in the Key of *A* we must always sharpen *G* to decide the Key.

THE Ninth of a Flat Key being a Suppos'd Bas, must have, as well as the Ninth of a Sharp Key, its flat Third, Fourth, and sharp Sixth for its Accompanyments; which 6th is sharp, because *G* must (to decide the Key of *A*) be sharpned. The Explanation of this 3^{d}, 4th, and 6th of the Ninth of a Flat Key, being the same as that already given of those of the Ninth of a Sharp Key, need not be repeated. And as the Ways of accompanying or making Parts upon the Third, Sixth, Seventh, and Ninth of a Flat Key, when they are Suppos'd Basses, are the same as those mention'd in the Sharp Key *C*, we need not repeat them, but will add this Caution, That if in following those Rules or Ways we accidentally sharpen any Notes, we must not double them.

WHAT has been mention'd when we treated of the Sharp Key *C*, of making the
44. *Imperfect* Concords of the Key Fundamental Basses, by the giving them their Common Chords for their Harmony, and of their having also their Suppos'd Basses, is likewise to be done in a Flat Key, but with this difference, that in a Sharp Key the Suppos'd Basses of the Imperfect Concords of the Key are flat 3^{ds} above their Fundamental

mental Baſſes; but the Suppos'd Baſſes of the Imperfect Concords of a Flat Key, are ſharp 3ds above theirs: Which, being alſo for the ſame Reaſons as were given when we treated of the Sharp Key *C*, need not be repeated.

WHAT has been ſaid of *Melodies*, and of their going by Degrees, or by Leaps; 45.
and alſo of the mixing the Fundamental and the Suppos'd Baſſes, for the Variety both of *Melody* and of *Harmony*, is the ſame in a Flat as in a Sharp Key.

To conclude this Subject, we will give the following Rule (for the keeping in *any Key*) which is but an Abſtract of what has been ſaid. The Rule is, That the Second of the Key muſt always have a ſharp Sixth; that the Fourth of the Key muſt always have the ſame kind of 3d that the Key-Note has; that (except in *E* Key) the Fifth of the Key muſt always have a ſharp 3d, and, that (except in *E* Key) the Seventh of the Key muſt always have a flat Sixth.

Plate 2 is made upon this Foundation, and ſerves for making three Parts upon a Baſs in all the Keys; and alſo for keeping in the Key intended, or for going out of it at pleaſure, by taking the Accompanyments upon any Note, as belonging to the Key we would go into. Of this we will give ſeveral Examples when we come to treat of *Modulation* from one Key into another.

Plate 3 is for making a Baſs to a Treble or Upper Part in any Key, and for keeping in it, or for going into any other Key at pleaſure, in the ſame manner as has been ſaid of *Plate* 2.

THESE two *Plates* are divided into ſeveral Columns, the outermoſt whereof on each ſide ſhew what relation any Note has to the Key it is in; as, whether it be *Uniſon*, *Second*, *Third*, *Fourth*, *Fifth*, *Sixth*, *Seventh*, or *Octave* to it.

OVER the other Columns are Capital Letters, which denote the ſeveral Keys.

EVERY one of the Keys is ſubdivided into two Columns, the leaſt whereof contains the Harmonick Scale of that Key; that is to ſay, not its true Diatonick Scale, for that would have no ſharpned or flatned Notes in it: but this is call'd the *Harmonick Scale* becauſe it has the ſharpned or flatned Notes which are neceſſarily ſo, to decide and determine the Key whilſt we will continue in it. The other Column next to it contains the proper Accompanyments to the Note that is juſt by it in the Harmonick Scale, as belonging to that Key.

IN *Plate* 2, the Harmonick Scale is the Baſs, and the Column next to it has the proper Accompanyments; that is to ſay, the Trebles or Upper Parts to it.

IN *Plate* 3, the Harmonick Scale is the Treble, or Upper Part; and the Column by it contains the various Baſſes we may have to that Treble Note, as belonging to the Key intended.

WHERE

WHERE there is a Line or Stroke under a Figure in either of theſe *Plates*, it denotes that Note to be the worſt of the Accompanyments in the one, and the worſt of the Baſſes in the other: And where there are two Lines, it denotes that Note to be the worſt, for two Reaſons; the firſt whereof is, That we ſhould not, if we can avoid it, take the *Octave* to the *Imperfect Concords* and *Sevenths* of thoſe Keys, leſt the too ſtrongly accenting them ſhould ſeem to take off their dependance on the Key. The other Reaſon is, That no accidentally-ſharpned Note ought to be doubled, except in Seven or Eight Parts.

CHAP. IV.

Of Deſcant *or* Figurate Counterpoint. *And of* Diſcords *Prepar'd and Reſolv'd, and of their Accompaniments.*

WHAT has been ſaid hitherto, has been of the taking *Concords* only, as Accompaniments to every Note of the Key we are in. That is call'd in Italian *Canto Fermo*, and in Engliſh *Plain Counterpoint*, as being Note againſt Note in *Concords* only.

We will now treat of *Deſcant*, or *Figurate Counterpoint*, which the *Italians* call *Canto Figurato*. In order to which, we muſt firſt treat of *Diſcords*, and of their Preparations and Reſolutions.

We have already ſaid, that the *Natural Diſcords* are the *Seconds* and the *Sevenths*: But before we proceed to explain the Manner of uſing them, 'tis neceſſary to obſerve, that as they may be uſed two ways, that is, may be prepar'd and reſolv'd either in the Upper Part, or in the Baſs, ſo their Interval is to be reckon'd either as aſcending from the Baſs to the Treble, or as deſcending from the Upper Part to the Baſs, according as the *Diſcord* happens to be uſed.

It is alſo to be obſerv'd, that in Harmony all Diſcords are conſider'd as being made ſuch, by having the Note immediately next above them ſtruck with them: By this means not only the *Second* and the *Seventh*, but alſo any other Note, altho' originally a Concord, as, a 3d, 4th, 5th, 6th, or even an 8th, may be made a Diſcord. Hence it follows that a Diſcord in Harmony is always the Lowermoſt of two adjoining Notes which ſound together.

This is evident in the Caſe of the Second, which in reality is not the Diſcord, tho' it is ſo call'd, but it is the *Uniſon* which is the Baſs that is the Diſcord, and is made ſuch by the Second. Therefore we might with good reaſon ſay, that the Rule is improperly expreſs'd which ſays that the Second is to be Prepar'd and Reſolv'd in the

the Baſs; however, as *Practice* has hitherto accepted it, we will leave it as it is, not to ſeem intricate.

THO' the *Natural Diſcords* in Truth are but two, *viz.* the Second and the Seventh, yet in Practice they are reckon'd to be three, *viz.* the Second, the Ninth, and the Seventh: For tho' the Ninth is but a Replicate of the Second, when conſider'd ſimply in its ſelf, yet it is diſtinguiſh'd from it (even tho' in effect it may be but a Second above the Baſs) upon account of its being differently uſed; for the Ninth being made a Diſcord by the 3d, which is its neceſſary Accompaniment, is always prepar'd and reſolv'd in the Treble or Upper Part, whereas the Second is always prepar'd and reſolv'd in the Baſs; beſides, it may be uſed in two Parts, which the Ninth cannot.

THE Seventh, tho' moſt commonly it is prepar'd and reſolv'd in the Upper Part, yet it is alſo ſometimes prepar'd and reſolv'd in the Baſs; which might ſeem to be a Reaſon why this Diſcord ſhould alſo have two different Names for diſtinction, but this has not been receiv'd into Practice, perhaps becauſe the Seventh prepar'd and reſolv'd in the Baſs, is in truth no other than the Second; for this Seventh in the Baſs is made a Diſcord by the Second, or its Replicate, which is the Note next above it, and is alſo its neceſſary Accompaniment: Whereas the Seventh in the Treble is truly a Seventh, becauſe it is made a Diſcord by the Baſs, which is the

Octave (below) to the Note which makes that Seventh a Diſcord, and which is repreſented by its Octave below.

All Notes treated as Diſcords muſt be prepar'd in the Unaccented Part of a Barr, by being then ſtruck as a Concord, in the next Accented Part of a Barr, the ſame Note holding on, muſt be made a Diſcord by ſtriking with it the Note next above it, or its Replicate: And in the following Unaccented Part of the Barr the Diſcord muſt be reſolv'd by deſcending a ſingle Degree to a Concord. That ſingle Degree may be a *Whole Tone*, or a *Semitone Major*.

46. In Common Time, where there are two Equal Parts or Notes in a Barr, the Firſt is Accented, and the Second is Unaccented: And where there are four Parts or Notes in a Barr, the Firſt and the Third are Accented, and the Second and the Fourth are Unaccented.

47. In Triple Time, where there are three Parts or Notes in a Barr, the firſt only of the three is Accented, and the other two are Unaccented. Some Authors would have the third to be alſo Accented; but then, how can they prepare on an Unaccented Part, a Diſcord that is to be ſtruck upon the Accented Part of the following Barr.

Of the Second.

THE *Second* is of two ſorts, which for diſtinction we will call the *Major*, and the *Minor*. The *Major* is that which is a Whole Tone above the Uniſon or Baſs; and the *Minor*, that which is but a Semitone *Major* above it: They are both of them prepar'd and reſolv'd in the Baſs or lower Part.

THE *Major Second* is prepar'd in the Uniſon, the Third, the Fifth, the Sixth, and the Eighth; and is reſolv'd in a Third, a Fifth, and a Sixth, from every one of the *Concords*, that it is prepar'd in. The manner of doing this, is plainly ſet down in *Plate* 1; but, to explain the Uſe of that *Plate*, we will give one *Example*. 48.

SUPPOSE the Concord that prepares this Diſcord to be a Fifth; then, if the ſame Note in the Baſs that made that 5th does keep on whilſt that the Treble or upper Part riſes a Fifth, or falls a Fourth, we ſhall thereby have a Second, to reſolve which the Baſs muſt fall one Degree; and if we will have the Concord it is reſolv'd in to be a Third, the upper Part is to keep on the ſame Note it had; or, if we will have it to be a Sixth, the upper Part, inſtead of keeping on, muſt riſe a Fourth, or fall a Fifth, and ſo becomes a Sixth to the Baſs.

BESIDES what is mention'd in *Plate* 1, about the Reſolution of the Second, we
49. may on the reſolution take a defective Fifth in the Treble, by that Part's riſing a 3^{d} to it; but then the Baſs muſt afterwards riſe one Degree, and the Treble at the ſame time deſcend one more, to reſolve that *Semidiapente*.

IN three Parts, the Fourth, and ſometimes the Fifth, is taken to Accompany this Second.

WHEN the Fourth is taken with it, if the two upper Parts keep on the ſame
50. Notes they had, whilſt the Baſs deſcends one Degree for the reſolution, the Second will thereby become a Third, and the Fourth will become a Fifth, *Perfect* or *De-*
51. *fective*; the laſt is beſt: But if the Fourth, inſtead of keeping on, riſes one Degree, it will become a Sixth.

WHEN the Fifth is taken with the Second, if the two upper Parts keep on the
52. ſame Notes, whilſt the Baſs deſcends one Degree for the reſolution, the Second will thereby come to be a Third, and the Fifth to be a Sixth.

IN four Parts, the Fourth and the Sixth are taken to accompany this Second. The Fifth may alſo be taken inſtead of the Fourth and Sixth.

WHEN the Fourth and Sixth are taken with it, on the Baſs deſcending one Degree for the reſolution, the Fourth riſes one Degree, and ſo becomes a Sixth; and
53. the Sixth deſcends one Degree, and ſo continues to be a Sixth; by this means, on the

the reſolution the Sixth is doubled; and this is the beſt Way. Another Way is, that at the time of the reſolution the Second keeping on, becomes a Third; and the Fourth falling a 3d, becomes likewiſe a Third; and the Sixth falling one Degree, continues to be a Sixth: By this it appears that the Third is doubled. A third Way is, that at the time of the reſolution, the Second by keeping on becomes Third, and the Fourth by keeping on becomes a Fifth, and the Sixth, by riſing a 4th, or falling a 5th, doubles again the Third. A fourth (but leſs harmonious) Way is, when the Fourth riſing one Degree becomes a Sixth, and the Sixth riſing one Degree becomes an Eighth, and the Second keeping on becomes a Third on the reſolution. 54. 55. 56.

When the Fifth is taken with this Second, inſtead of the Fourth and Sixth, to compleat the fourth Part, either the Fifth or the Second muſt be doubled; the Fifth doubled is the beſt of the two. 57.

The *Minor Second*, which is but a *Semitone Major* above the Uniſon or Baſs, is prepar'd as the *Major Second* is, except in a Fifth, in which it cannot; and the beſt reſolution of it is into a Third. 58.

In *Three Parts* the *Minor Second* muſt be accompany'd with the Fourth, but never with the Fifth. The beſt Ways of uſing it are as follows.

First,

59. FIRST, taking the Fourth with this Second, the upper Parts must hold on whilst the lower Part or Bass descends to resolve it; by this means the Second becomes a Third, and the Fourth becomes a Fifth; after which, the two upper Parts must each of them fall one Degree, and the Bass rise one Degree, and then this may serve as a Final Cadence.

60. SECONDLY, The Preparing Note being accompany'd by the Sixth and Eighth, that Eighth rises to the Ninth, and there holds on 'till the Resolution is over; and that Sixth falling a 3^{d}, becomes a Fourth accompanying the Second; and on the resolution that Fourth rises one Degree, and becomes a Sixth; which afterwards rising one Degree more, and the other upper Part falling one Degree, the Bass at the same time rising a 5th, the upper Parts will then be 3^{d} and 5th to that Bass. This may serve as a *Midale Cadence*.

61. THE Third Way is thus: The Preparing Note being accompany'd by the 3^{d} and 6th, that Part which has the 3^{d} rises one Degree, and becomes the 4th; and that Part which has the 6th rises a Fourth, and becomes the Second which holding on, becomes a Third on the resolution, while the Fourth rises one Degree and becomes a Sixth; which afterwards rising one Degree more, whilst the other upper Part and the Bass fall each of them one Degree, the upper Parts will thus be 3^{d} and 8th to that Bass.

62. IN *Four Parts* the Sixth and Fourth are taken with this Second,

Of

Of the Ninth.

We have already ſaid, that this *Diſcord* is not ſo call'd meerly for its being the Replicate of the Second; and, that it is not from the Diſtance between the two Notes or Sounds in the ſeveral Parts, that theſe *Diſcords in Harmony* are thus diſtinguiſh'd; for, whether the Interval be a real 2^{d} or a real 9th, 'tis call'd a *Second*, if prepar'd and reſolv'd in the Baſs; and call'd a *Ninth*, if 'tis prepar'd and reſolv'd in an Upper Part.

The *Ninth* is alſo of two ſorts, the *Major* and the *Minor*; the firſt is a Whole Tone, or its Octave; and the *Minor* is a Semitone *Major*, or its Octave above the Baſs. Both theſe *Ninths* are prepar'd and reſolv'd in the Treble or upper Part; and neither of them can be uſed in fewer than Three Parts, becauſe they muſt be accompany'd by the Third, or its Replicate, which makes them *Diſcords*.

The *Major Ninth* is prepar'd in a Third, in a Fifth, and ſometimes in a Sixth, but never in an Eighth: It is reſolv'd in a Third, a Sixth, or an Eighth, from every one of the Concords it is prepar'd in; as may be ſeen in *Plate* 1, wherefore we need not ſay any more here of the *Manner* of theſe Preparations and Reſolutions. 63. 64. 65.

In

66. 67. In *Four Parts* the Third and Fifth must be taken with it.

Besides the Resolutions above mention'd, it may be resolv'd into a Fifth, by the Bass rising a 4th, or falling a 5th, when the upper Part falls one Degree for its
68. Resolution. In Four Parts this must be accompany'd by an 8th at the Resolution.

The *Minor Ninth* is prepar'd in the Third only, and is resolv'd in the Eighth
69. if the Bass holds on 'till the Resolution is made; and it is resolv'd in the Third if
70. the Bass descends a Third on the Resolution. After these Resolutions something must always follow; as the *Examples* shew.

In *Four Parts* the Sixth, and sometimes the Fifth accompany it: The Sixth is
71. the more agreeable of the two, if the Bass keeps on at the Resolution; but if the
72. Bass descends a 3d at the Resolution, either of them may be taken.

Other Discords may be mix'd with the Ninth; first, it may be mix'd with
73. the Fourth, which must then be also prepar'd and resolv'd as a Discord. The Ninth may also be mix'd with the Seventh, which must likewise be prepar'd and resolv'd.

NB. In *Four Parts*, when the 4th and 9th are mix'd, the 5th must be in the the 4th Part; and when the 7th and 9th are mix'd, the 3d must be in the Fourth Part.

We now proceed to the *Seventh*, which is the other Natural Diſcord.

Of the Seventh.

The *Seventh* is likewiſe of two ſorts, the *Major*, which is a Semitone major leſs than an Octave, and the *Minor*, which is a Whole Tone leſs than an Octave. Both theſe Sevenths are prepar'd and reſolv'd in the Treble, and alſo in the Baſs, but moſt commonly in the upper Part: We ſhall therefore put them in two ſeveral Claſſes; the one as uſed in the Treble, and the other as uſed in the Baſs.

Of the Sevenths *Prepar'd and Reſolv'd in the* Treble.

74. The *Major* Seventh is prepar'd in a Third, a Fifth, a Sixth, and an Eighth; and is reſolv'd in a Third, a Sixth, and a Fifth, from either of the *Concords* 'tis prepar'd in. The Manner whereof being plainly ſet down in *Plate* 1, needs not be mention'd here.

The

THE 3d which this ſharp Seventh is reſolv'd into muſt be *Major*, becauſe the Baſs would otherwiſe riſe a *Tritonus*, or deſcend a *Semidiapente*, which are forbidden Skips. Thus when the Seventh is between *F* and *E*, 'tis reſolv'd into a 3d *Major* by flatning *B* to avoid the *Tritonus*.

THIS *Seventh* is reſolv'd into a *Sixth major*, the Baſs holding on; and it may be reſolv'd into a *Sixth minor*, the Baſs riſing a Semitone *minor* at the Reſolution.

THE *Minor Seventh* is prepar'd as the other, but can only be reſolv'd in a Third
75. or a Fifth; the Third which it is reſolv'd into may be either *Major* or *Minor*, according as the Diſcord deſcends a Semitone major, or a Whole Tone. We muſt obſerve, on its reſolution into a Fifth, that if on the reſolution the upper Part deſcends, and the Baſs riſes, each of them a Whole Tone, that then the Fifth will be
76. a defective one; and in this caſe the Treble muſt afterwards deſcend another Degree, and the Baſs alſo muſt aſcend another, to reſolve that Semidiapente.

77, 78, 79. IN *Three Parts* either of theſe Sevenths requires a Third to be taken with it.

80. IN *Four Parts* either of theſe Sevenths muſt have a Third and a Fifth to accom-
81. pany it. If it has not a Fifth, the beſt way is to double the Note to which it is a Seventh, inſtead of doubling the Third.

82. WE may alſo in *Three*, or in *Four Parts*, prepare this Seventh *minor* in a Fourth,
83. and, for the ſake of Variety, inſtead of ending or cloſing in the Eighth with the Part

Part that had this Seventh, we may finiſh in the Third; ſo that the Third Part finiſhes in the Fifth.

NB. ALL theſe Ways of uſing the *Sevenths* may ſerve for *Cadences.*

Of the Sevenths *Prepar'd and Reſolv'd in the* Baſs.

THE *Sevenths* that are prepar'd and reſolv'd in the Lower Part cannot be uſed in fewer than *Three Parts*, becauſe they muſt be accompany'd by the Second or its Replicate, which, as has been ſaid, is the Note that makes them Diſcords. Theſe Sevenths are to be reckon'd as from the Upper Sound downwards to the Lower: They are alſo of two ſorts, the *Major*, which is a Semitone major; and the *Minor*, which is a Whole Tone leſs than the Octave, reckoning downwards from the lower-moſt of the two *adjoining* Notes in the Upper Parts.

THIS *Seventh Minor* is prepar'd in the Third Minor, the Fifth, and in either of the Sixths, but never in the Eighth, to avoid two conſecutive Octaves; for it can be reſolv'd only into an Eighth. When 'tis prepar'd in the Sixth Minor, the Baſs muſt be in *E* or in *A*; and when in the Sixth Major, the Baſs muſt be in *D* or in *G*, if we will keep in the Natural Scale. 84. 85. 86. 87.

THIS *Seventh Major* is prepar'd in the Third Major, and in either of the Sixths,
88. ſeldom in the Fifth, but never in the Eighth. It is beſt reſolv'd in the Eighth, which muſt have a Sixth to accompany it. It may alſo be reſolv'd into a Sixth, which muſt be accompany'd by a Third. When 'tis prepar'd in the Sixth Major, the Baſs muſt be in *C*, or in *F*; and when in the Sixth Minor, the Baſs muſt be in *B*, or in *E*, in order to keep in the Natural Scale.

89. IN *Four Parts* either of theſe *Sevenths* (prepar'd and reſolv'd in the Baſs) muſt
90. have a Second and a Fourth to accompany them.
91.

THUS much is ſufficient about the *Seventh*, when prepar'd and reſolv'd in the Baſs: But, before we leave this Subject, we will add, that beſides the Sevenths already mention'd, there is *another*, that may be uſed in *Inſtrumental*, but is not good in *Vocal Muſick*; this is the Falſe Relation that is call'd *The Diminiſh'd* or *Extreme-flat Seventh*. This can only be where the Natural-flat Seventh (prepar'd and reſolv'd in the Treble) is made ſtill flatter by accidentally ſharpning the Note in the Baſs, and is ſuch an Interval as is between *G*♯ and *F*; or between *C*♯ and *B*♭, &c. by having ſharpned *G* and *C* in the Baſs.

WHEN the Diminiſh'd-flat Seventh is uſed as a Diſcord, it muſt be prepar'd and
92. reſolv'd in an Upper Part: Its beſt Preparation is in a Sixth, into which Concord it is reſolv'd again by taking away on the Reſolution that accidental Sharp in the Baſs.

Baſs. The beſt Way is, to reſolve it into a Sixth major, by the Upper Part's deſcending only a Semitone major; but we alſo may reſolve it into a Sixth minor, by the Treble's deſcending a Whole Tone on the Reſolution.

THE Diminiſh'd-flat Seventh may alſo be uſed without *Syncopation*, but then it muſt be preceeded by a Concord, and ſucceeded by a Fifth, or by a Third. The Natural-flat Seventh ſyncopated, may occaſionally be reſolv'd into this Falſe Rela- 93.
tion, but afterwards more muſt follow.

IN *Three Parts* it muſt be accompany'd by a Third, or by a Semidiapente. In 94.
Four Parts we muſt take a Third and a Semidiapente with it. 95.

HAVING done with explaining how we are to uſe the Natural Diſcords, we will now proceed to the Artificial Diſcords, which we thus diſtinguiſh becauſe of their being Concords which are made Diſcords by having the next Note above them put with them: The moſt uſed of theſe are the Fourth and the Fifth made Diſcords.

THE *Fourth* is made a Diſcord by the Fifth's being placed and ſtruck at the ſame 96.
time with it. Its chief Preparations and Reſolutions being in *Plate* 1, we will not 97.
mention them here, and will only ſay, that the Reſolution of it in an Eighth is beſt 98.
when made on a divided Baſs. 99.

BESIDES the Reſolutions in that *Plate*, the Fourth Diſcord may be reſolv'd in
100. the Semidiapente, by the Baſs falling a 3d minor, and the Diſcord's deſcending a whole
Tone. It may alſo be reſolv'd in the *Tritonus*, the Baſs deſcending a whole Tone,
101. and the Diſcord deſcending a Semitone major; but theſe Falſe Relations muſt after-
wards be reſolv'd; in what manner ſhall be ſhewn. The Fourth Diſcord is gene-
rally uſed in Cadences in many Parts.

101,103. IN *Four Parts* the Eighth is its beſt Accompaniment.

THE *Fifth* is alſo made a Diſcord by the *Sixth*'s being taken and ſtruck at the
104. ſame time with it. As its chief Preparations and Reſolutions are in *Plate* 1, we
105. need not mention them here: but will add to what is in the *Plate*, that it may
106. alſo be reſolv'd in the Semidiapente, the Baſs deſcending a Semitone major; but
107. then this Defective Fifth muſt afterwards be reſolv'd. The Fifth Diſcord may alſo
be reſolv'd in a Fourth, the Baſs keeping on at the Reſolution.

108. IN *Four Parts* the Third is its beſt Accompaniment.

WE will conclude this Chapter with ſaying, that the natural reſolution of a Semi-
diapente, or Defective Fifth, is, that the Baſs muſt after it riſe a Degree, and the
Upper Part fall one, that thereby the Parts may meet in a 3d major.

THE natural reſolution of the *Tritonus* or ſharp Fourth, is, that the Baſs muſt fall
a Degree, and the Upper Part riſe one, the Parts thereby meeting in a *Sixth minor*.

CHAP.

CHAP. V.

Of the Diſcords, *as Paſſing or Tranſient Notes; and of the Several Ways of uſing them, particularly by* Suppoſition.

WHAT has been ſaid hitherto in relation to the *Diſcords*, has been as to the regularly Preparing and Reſolving them: We will mention now how they may be uſed without that Regularity, but then they are no longer properly to be call'd *Diſcords*, but *Paſſing* or *Tranſient Notes:* However, not to ſeem intricate, we will ſtill call them *Diſcords*; that is to ſay, the Second and the Seventh, and alſo the Fourth when 'tis uſed in *Two Parts* only, but not when in *Three* or *Four Parts*, for then the Fourth is a Perfect Concord, unleſs 'tis made a Diſcord by the Fifth; as has been ſaid before.

IN *Diviſions* or *Diminutions* wherein we make uſe of the Second, Seventh, and Fourth Diſcord, and alſo of their Replicates or Octaves, as Paſſing or Tranſient
109. Notes, the Notes in the Accented Parts of the Barr muſt be Concords, and thoſe in the Unaccented Parts of the Barr may be Diſcords, provided we come to them by Degrees upwards or downwards, and that afterwards we proceed farther by Degrees upwards or downwards to a Concord.

THERE is a Way in *Diviſion* of making uſe of Diſcords upon the ſecond accented part of the Barr; this is call'd *Suppoſition*, becauſe the Diſcord ſo brought in is *ſuppos'd* to be a Note higher, or a Note lower than it is; that is to ſay, 'tis ſuppos'd to be the Concord it goes to. This is generally done either in the Treble or the
110. Baſs where, in the Plain Counterpoint, there are two, four, or more Notes of equal length or value in a Barr, that skip by Thirds, either Riſing or Falling.

IT is only in the 'foreſaid Skips that we can make uſe of Diſcords upon the accented part of the Barr, by dividing or breaking the two Notes that skip a Third into three gradual ones, in ſuch a manner as that the firſt Note keeps its former length or value, and holds two parts in four of the Barr, and afterwards the ſecond Note of the Skip is divided into two of leſs value; by this means the firſt of theſe divided Notes which is the Diſcord will be on the third part of the Barr which is the ſecond accented part of it, and the ſecond divided Note, which is a Concord, will be on the fourth and laſt unaccented part of the Barr.

IF

If the Diſcord by Suppoſition aſcends or deſcends by degrees to the Concord, we may Riſe or Fall at pleaſure to the Note that follows that Concord, provided we go to it by a ſingle Degree: But if the Diſcord deſcends to the Concord, and we have a mind to go by Skip to the Note that follows it, we muſt do ſo by Aſcending to it: And if the Diſcord Aſcends to the Concord, we muſt afterwards Deſcend, if we will go by Leap to the Note that follows that Concord. 111. 112. 113.

It is neceſſary to obſerve here, that we cannot conclude or end with a Note that is preceeded by a Diſcord by Suppoſition, but are oblig'd to go one Note farther after it, either upwards or downwards if Gradually; but if by Leap, we muſt do as we have ſaid before; that is, if we skip after three Notes which aſcend gradually, it muſt be Deſcending; and after three Notes which deſcend gradually, it muſt be Aſcending. 114.

Before we proceed farther, we ought to make the following Obſervation on ſuch Diviſions as touch a Diſcord after a Concord, and afterwards return again immediately to the ſame Concord that was ſtruck before that Diſcord. The Obſervation is, that if the Diſcord aſcends by a ſingle Degree from the Concord, and afterwards by falling a ſingle Degree returns again to it, that then we muſt skip upwards, if we have a mind to go by Leap to the Note that follows that Concord: But if the Diſcord falls a ſingle degree from the Concord that preceeds it, and afterwards 115.

wards, by riſing a ſingle degree, returns to it again, then we muſt skip downwards
116. if we will go by Leap to the Note that follows that Concord.

BESIDES uſing Diſcords by Suppoſition in the ſecond half of the Barr, we may alſo uſe them in the firſt; but then, if we make uſe of them in the firſt accented part of the Barr, we are oblig'd to uſe them alſo upon the ſecond accented part, and
117. that only by Deſcending. This is not to be uſed in Baſſes, except when they are made to ſing as a Treble. It may be done for a *Violoncello*, *Baſſoon*, or a *Baſs-Viol*, but then we ſhould alſo have a Double or Lower Baſs under thoſe Baſſes, for the Fundamental Harmony.

BY what we have ſaid it appears, that if we will uſe *Diſcords by Suppoſition* on the Firſt and Second Accented Parts of the Barr, it muſt be when the Notes of the Plain or Real Harmony go by Skips of Thirds downwards; and then, in this Diviſion, the Firſt and the Third Notes in the Barr, which are the two accented ones, muſt by Suppoſition begin a Degree higher than thoſe Real Notes, and thereby be Diſcords, which afterwards deſcending a Degree, will be follow'd by thoſe Concords on the Unaccented Parts of the Barr, which happen to be the Notes of the Skip.

WE will give Inſtances of what is here ſaid in *Numbers*, which in this Caſe will be as intelligible as Examples in Notes; therefore let us ſuppoſe that the Skip of the Real Sounds is from the *Third* to the *Uniſon*. In order to bring the Diſcords by

Suppo-

Suppoſition as Paſſing Notes on the firſt and ſecond Accented Parts of the Barr, we muſt begin with a Note higher than the 3d, which will be a 4th, for the firſt Accented Part; and then the 3d follows on the firſt Unaccented Part; and afterwards taking a 2d, which is a Note higher than the Uniſon on the ſecond Accented Part, the Uniſon will follow after it on the laſt Unaccented Part of the Barr. So that the Skip of a Third deſcending from the 3d to the Uniſon, is by Suppoſition 4th, 3d, 2d, 1 If 'tis from the *Fourth* deſcending to the *Second*, 'twill be 5th, 4th, 3d, 2d: If from the *Fifth* to the *Third*, we muſt make it 6th, 5th, 4th, 3d: From the *Sixth* to the *Fourth*, 7th, 6th, 5th, 4th: From the *Seventh* to the *Fifth*, 8th, 7th, 6th, 5th: And when it is from the *Eighth* to the *Sixth*, by Suppoſition we make it 9th, 8th, 7th, 6th. And the ſame is to be done with their Replicates or Octaves.

HITHERTO we have mention'd *Rules* for uſing *Diſcords by Suppoſition*, only where the *Real Notes* go by Leaps of Thirds; but we will now add, that we may alſo by Suppoſition uſe the Diſcords in Skips of Fourths, Fifths, Sixths, Sevenths, Eighths, *&c.* upwards and downwards; but then we can only bring them in on the ſecond accented Part of the Barr, by dividing the two Notes that define the Skip into four Notes, the firſt whereof keeps its place on the firſt accented Part of the Barr, the other three ending gradually in the laſt Note of the Skip, making thereby as 'twere a divided Third §18.

To

To explain this, let us ſuppoſe a Skip from the *Eighth* downwards to the *Third*, which is the Skip of a *Sixth*; by this Rule we make it 8th, 5th, 4th, 3d. Or, if the Skip of a *Sixth* is upwards, as from the *Fifth* to the *Tenth*, we make it 5th, 8th, 9th, 10th. We may ſee by theſe Examples, that the Suppos'd Diſcord is on the ſecond accented Part of the Barr. This Way we may uſe *Diſcords by Suppoſition* in any greater Leaps, but then they can't well be executed, but by Inſtruments that can skip with facility, as *Violins*, *Violoncello's*, &c. This is ſufficient to give an Idea of *Suppoſition*, which is a particular kind of *Diviſion*.

THERE is another ſort of *Diviſion*, call'd *Variation*, by which we may ſubdivide alſo a Diviſion. Variation is made by dividing a Note or Sound into two, three, or more Notes, in ſuch a manner as that we muſt always retain the Note upon which
119. we make the Variation, and make *that* the firſt Note of this Diviſion, and afterwards proceed to make two, three, or more Notes upon it, without changeing the Air; that is, the Melody or the Harmony of the Note upon which we make the Variation.

120. THIS may be done either in the Baſs or in the Treble, only we muſt take care not to make any Quick-running Variation in the lower Notes of the Baſs, no Inſtrument being able to perform them well; beſides, the Ear is not able to diſtinguiſh Quick Progreſſions in Tones that are very Low and Deep. This Error is however daily

daily run into, by giving divided Baſſes to be play'd on the *Violone* or *Double Baſs*, which makes a horrid rumbling, whereas if the *Violoncello*'s, and other *ſuch* Baſs-Inſtruments only, did play thoſe Divided Baſſes, and the *Violone* or *Double Baſs* play'd a Fundamental Baſs under them, made up of what the *Italians* call *Note Soſtenute*, a much finer and more agreeable Harmony would enſue, for *Every Note* would be clear and diſtinct in every part of the Compoſition.

THERE are *many* Ways of uſing *Diſcords* as *Paſſing Notes*, but it will ſuffice to mention only *Two* more; one of them is call'd *Anticipation*, and the other *Poſtpoſition*; both of 'em are commonly known by the name of *Driving of Notes:* They may both of 'em be uſed either in the Treble or in the Baſs, as well aſcending as deſcending.

ANTICIPATION is the bringing a Note upon the Unaccented Part of a Barr in ſuch a manner as that it has not yet its right Harmony, but by keeping on, it acquires it upon the next Accented Part of the Barr, the other Part alſo moving to make that Note Harmony. *Anticipation* is either in *Riſing* or *Deſcending*, and, as has been ſaid, the Upper Part or the Baſs may either of 'em anticipate.

ANTICIPATION in *Riſing* is, when the Part that *anticipates* riſes one Degree to make a Diſcord in the Unaccented Part of the Barr; which Note being held on, becomes a Concord in the next Accented Part, by the Motion of the other Part. Thus

if

if the Treble anticipates a *Fourth* upon the unaccented Part, that *Fourth* will on the
121. next accented Part of the Barr become a *Third* if the Baſs aſcends a Degree; or that
122. *Fourth* will become an *Eighth* by the Baſs deſcending a Fifth; or it will be made a
123. *Sixth* by the Baſs deſcending a Third. If the Treble anticipates a *Seventh*, it will
124. become a *Sixth* by the Baſs riſing one degree; or 'twill become a *Third* by the Baſs
123. falling a Fourth. And if the Treble anticipates a *Second*, 'twill be made a *Fifth* by
222. the Baſs riſing a Fifth, or falling a Fourth.

If the Baſs anticipates in *riſing* to a *Second*, that Note holding on, will become
125. a *Third* by the Treble's aſcending one degree; or, that *Second* will become a *Fifth* by the Treble's falling a Fifth.

Anticipation in *deſcending*, is when the Part which *anticipates* deſcends one degree to a Diſcord in an unaccented Part of a Barr, which holding on, is made
126. a Concord in the next accented Part, by the Motion of the other Part. Thus if the upper Part anticipates by deſcending one degree to a *Second*, that *Second* is made a *Third* by the Baſs deſcending one degree; or 'tis made a *Uniſon* by the Baſs aſcending one degree.

127. If the Baſs *anticipates* by *deſcending* one degree to a *Fourth*, that *Fourth* is made a *Third* by the Treble's falling one degree. If the Baſs *anticipates* by *deſcending* one
128. degree to a *Seventh*, that Diſcord becomes afterwards a *Sixth*, by the Treble's deſcending one degree.

THERE are more Ways of *Anticipation*, both in *Riſing* and in *Falling*, but theſe Examples are ſufficient to give a clear Notion of it. 129.

POSTPOSITION, or *Retardation* of Harmony, is the putting a Diſcord upon the Accented Part of the Barr, follow'd by a Concord on the next Unaccented Part, but not prepar'd and reſolv'd according to the Rules for Diſcords.

POSTPOSITION in *Riſing* in the Upper Part, is when a Diſcord taken on the Accented Part will become a Concord on the following Unaccented Part, by riſing one degree whilſt the Note in the Baſs holds on. As for inſtance, a *Second* will thus become a *Third*. 130.

POSTPOSITION in *Riſing* in the Baſs, is when (for inſtance) the Baſs having a *Third* on it, in the Unaccented Part of the Barr, the Note in the Baſs holding on, the *Treble* ſtrikes a *Fourth* as a Diſcord upon it in the next Accented Part of the Barr, which becomes afterwards a *Third*, by the Baſs *aſcending* one degree whilſt the Note in the *Treble* holds on. 131.

POSTPOSITION in *Deſcending* is when the Diſcord on the Accented Part of the Barr becomes a Concord on the next Unaccented Part, by the *Treble*'s *falling* one degree, whilſt the Note in the Baſs holds on. As for inſtance, a *Fourth* will thus become a *Third*. 132.

CHAP. VI.

Of CADENCES.

HAVING already, in the *Introduction*, defined what *Cadences* are, we will proceed to mention the ſeveral Sorts of them.

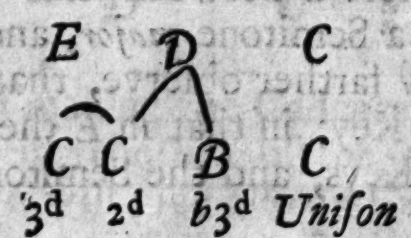
COMPOSITIONS of only *Two Parts* ſhould always end by *Cadences* in the *Uniſon*, or in the *Eighth*. In *Plate* 1, we have ſet down the *three* different Ways of making *Final Cadences* in all the Keys: To make what is there repreſented the better underſtood, we will give Examples for *Two Parts* only, in the ſame manner as in that *Plate*, of *Cadences* in the *Uniſon*, and in the *Eighth*, on *C* and on *E*.

THE *Cadence* in the *Uniſon* is the beſt of the two in *Two Parts*: We muſt come to it by a flat Third in the laſt Note but one; that is, in the Note in the Upper Part, which afterwards deſcends either a Whole Tone or a Semitone *Major* to the *Uniſon*, which is the laſt Note of the *Cadence*: If it deſcends a whole Tone, the Under

Part

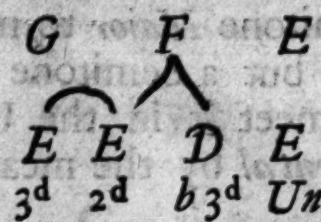
Part muſt at the ſame time riſe a Semitone *Major* to meet it in the *Uniſon*. But if the flat Third in the Treble deſcends but a Semitone *major* to that Cadence Note, the Baſs muſt riſe a Whole Tone to meet it in the Uniſon. That Semitone *major* may be *Natural*, or it may be *Accidental* by the means of a *Sharp* ♯, a *Natural* ♮, or a *Flat b*.

THE firſt *Example* ſhall be of a *Cadence* on *C* in the Uniſon.



WE may ſee by this Example that the *Second*, which is the *Prepar'd Diſcord*, is Struck upon the *Antepenultima*, and Reſolv'd upon the *Penultima* in a *flat Third*; after which, the Upper Part falls a Whole Tone, and the Baſs riſes a Semitone *major*, to compleat the Cadence in the Uniſon.

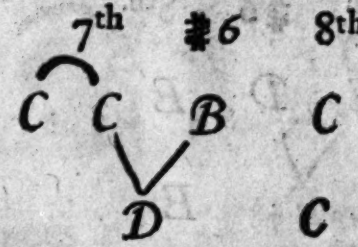
THE following Example is of a Cadence in the Uniſon on *E*.



THE Difference to be obſerv'd between this and the former Example is, that here the Upper Part deſcends a Semitone *major*, and the Lower Part riſes a Whole Tone to the *Uniſon*. We may farther obſerve, that Cadencing in *E* Key is different from Cadencing in any other Key, in that in *E* the Whole Tone is where the Semitone muſt be in all the other Keys, and the Semitone where all the others have the Whole Tone.

THE other *Final Cadence* for *Two Parts* is in the *Eighth*, and is beſt when they proceed in Contrary Motion, and as gradually as poſſible. In this Cadence the laſt Note but one muſt be *a ſharp Sixth*; that is, that Note which is in the *Treble*, and riſes afterwards to the Cadence Note, by the Interval of either a Whole Tone, or a Semitone *major*; if the Upper Part riſes a Full Tone, the Baſs muſt fall a Semitone *major*; but if it riſes but a Semitone *major*, the Baſs muſt fall a Full Tone, that the *Parts* may end the Cadence in the *Eighth*.

WE will now give an Example for *Two Parts* of a Cadence on the *Eighth* in *C*.



THERE being Two Ways of making the Cadence on the *Eighth*, we have begun with this in the Example, as being the beſt of the two to be uſed in *Two Parts*. Before we leave this Subject, we will give alſo an Example of the other Way. The Example above ſhews, that the *Seventh* after Preparation is ſtruck upon the *Antepenultima*, and is reſolv'd into a *ſharp Sixth* upon the *Penultima*, after which the *Treble* riſes a Semitone *major*, and the Baſs deſcends a Whole Tone, whereby the Cadence is finiſh'd, the Parts being an Octave aſunder.

THE next Example ſhall be of a Cadence on the *Eighth* in *E*, for *Two Parts*.



ALL that need be here obſerv'd is, that in this Cadence, as well as in that on the Uniſon, the Semitone is in *E* Key, where the other Keys have a Whole Tone, and the Whole Tone where *they* have a Semitone.

WE will now turn to the Second Way of making a Cadence on the *Eighth*, which in Effect is the ſame as the Cadence in the *Uniſon*; for, what has been ſaid of the *Flat Thirds*'s coming to the *Uniſon*, is alſo to be apply'd to its Replicate the *Flat Tenth*'s coming to the *Eighth*.

THIS will evidently appear in the following Example of the Second Way of making a Cadence on the *Eighth* for *Two Parts*, in *C*; for by comparing the former Example of the Cadence on the *Uniſon* in *C*, we ſhall ſee that the only Difference between them is, that here the *Parts* are a *Tenth* aſunder, where in the other they are but a *Third*.



In *Three Parts*, theſe Cadences may be taken as they are in *Plate* 1, where that in the *Uniſon* is the Loweſt, and that in the *Octave* is the Middle one of the three: They are put there with the beſt Harmony on the Laſt Note of the Cadence.

In *Four Parts*, 'tis but adding a Part to thoſe in the *Plate*, which is eaſily done by following the Rules already given for the making a *Fourth Part* to ſuch Diſcords as are uſed in the Cadences.

The Third Way of making the Final Cadence may properly be call'd *The Grand Cadence*: It is the Uppermoſt of the three in *Plate* 1. This alſo finiſhes in the *Uniſon*, or in the *Eighth*, and differs from the *others*, in that the laſt Note but one of this Cadence (which is in the Upper Part) muſt be a ſharp *Third*, which afterwards riſing a *Semitone major*, at the time that the Baſs deſcends a *Fifth* or riſes a *Fourth* to the

the Cadence Note, will be a Cadence on the *Uniſon* if the Baſs riſes a *Fourth*; but if the Baſs falls a *Fifth*, 'twill be a Cadence on the *Eighth*. This Final Cadence ſhouid not be uſed in *Two Parts*, becauſe of the Baſs's skipping to the laſt Note of it, which is a movement that is more proper for it in many Parts.

THE Cadences that finiſh in the *Uniſon*, or the *Eighth*, anſwering to the *Full Stop* in Writing, are the only ones proper to finiſh a full Sentence, and for that Reaſon are call'd *Final Cadences.*

ALL other Cadences are to be uſed in the Middle of a Piece of Muſick, but not at the End of it, and are therefore call'd *Middle Cadences.*

133. THE beſt or fulleſt of theſe is on a *Fifth*; it anſwers not only to the *Colon* and *Semicolon*, but alſo to the *Interrogation* and *Admiration Stops* in Writing. There is
134. but One Way of uſing it by way of Interogation, which is, that the Upper Part muſt riſe to that *Fifth* which is the Cadence Note: But there are Two Ways of uſing it to expreſs Admiration, as there are two ſorts of Admiration, the one of Joy, and the other of Grief and Sorrow: When 'tis uſed to expreſs the Former, it muſt be by
135. *riſing*; when the Latter, by *falling* to that Cadence Note.
136. THE Middle Cadences in the Sharp *Third*, or in the Flat *Sixth*, are the next beſt;
137. theſe may ſerve for a weaker kind of Interogation, provided the Upper Part riſes to the

the Cadence Note. They anſwer alſo to *Comma's* in Writing, either *riſing* or *falling* to the laſt Note of the Cadence.

THE worſt *Middle Cadences* are thoſe in a Flat *Third*, or in a Sharp *Sixth*; theſe anſwer only to a *Comma* in Writing. 138. 139.

WE muſt here obſerve, On all Cadences, as well *Final* as *Middle* ones, that where the Words or the Sequence of a Particular Movement or Grace requires it, we may *divide* or *ſubdivide* the Part which has the *Ligature* or *Syncopation* of the Cadence, which, as theſe Examples ſhew, may be in any Part of the Compoſition. 140. 141. 142.

WE will conclude this Subject by mentioning what is call'd the *Flying* or *Avoiding* a Cadence. What is meant hereby is, that after the having Prepar'd and Reſolv'd the *Diſcord* that precedes the Cadence, inſtead of proceeding afterwards to the Note on which it ought to conclude, we go to ſome *Other Note*, and thereby break off the Cadence, inſtead of compleating it. 143. 144.

WHAT has been ſaid is ſufficient to give an Idea of the Several Sorts of Cadences, and of their Uſes; as this *Example* ſhews. 145.

CHAP.

CHAP. VII.

Of Modulation.

HAVING in the *Introduction* defined what *Modulation* is, we need not repeat it here, but muſt ſay, that tho' the *Modulation* in one Key, without going into any other, affords great Variety, ſtill 'tis not ſo agreeable as the *Modulation* that goes into *other* Keys from it, becauſe the Ear grows tired at laſt with hearing Harmonies which, tho' vary'd, are very near the ſame. Wherefore *All Elegant Compoſers* modulate for ſome Time in the Key they begin with, and afterwards go into ſuch other Keys as are proper to the Firſt Key, as being the Concords to it; and, after having modulated in them for ſome Time, they return again to the Firſt Key for the Concluſion.

TO Modulate well in the Principal Key of the Compoſition, we muſt in the firſt place conſider what are its *Fundamental Baſſes*, and what *Variety* of *Melodies* and *Harmonies* may be had upon them, without going out of that Key.

SUP-

SUPPOSE, for Example, that we take the Key of *C*, its Fundamental Basses (which are its *Perfect Concords*, *viz.* *F* its *Fourth*, *G* its *Fifth*, and *C* its *Unison* or *Octave*) make the *Real* and *Fundamental Harmonies* of that Key; for every one of those Perfect Concords requiring their *Common Chords* for their *Harmony*, they thereby take up and employ all the Natural or Diatonick Notes in the Scale of *C*, and for that reason are the *Fundamental Basses* of that Key.

WE find by what has been said before on the Key of *C*, that we may also make the *Imperfect Concords* of this Key (*viz.* *E* its *Third*, and *A* its *Sixth*) Fundamental Basses, by giving them their 3d, 5th, and 8th. So that after we are tired with the Fundamental Harmonies of the *Perfect Concords* *C*, *F*, *G*, we may have a greater Variety of Harmonies, by *mixing* with them the Harmonies of the *Imperfect Concords* *E* and *A* as *Fundamental Basses*, and this by only making them *Fundamentals* by Turns.

TO help that Variety still farther, we may, as has been said before, take the *suppos'd Harmony or Basses* of *any*, or of *all*, the Fundamental Basses; that is, the *Thirds* of the *Perfect Concords* of the Key, and of its *Imperfect Concords* also, taking with each of these *suppos'd* Basses its *Sixth* and *Third*, which is call'd the *Suppos'd Harmony*: So that by the *mixing* these by turns, either *with one another*, or *with the Fundamental Harmonies*, the Variety must be vastly encreas'd; and *all* this is without

out having as yet *decided* any thing directly contrary to the Modulation in the Key of *C*.

THIS being ſufficient to give an Idea of Modulating in *one* Key, and of keeping in it without going into any *other*; we will now proceed to treat of Modulating from *that* into ſeveral *other* Keys.

IN *Plate* 2 we have put Figures, as 1 2 3 4. *&c.* over ſome of the Letters which denote the *Harmonical Scale* in *each* of the Six Keys. Theſe Figures point out the *Cadences* which are proper to each Key, and ſhew in what Order they beſt follow after one another by the *Number* each Figure expreſſes, and conſequently ſhew into what *other* Keys (as having a *Relation* to the Principal Key of the Compoſition) we may moſt conveniently and properly carry the Modulation. For example; *C* being our Principal Key, we ſhall in that *Plate* find, that the proper Cadences of that Key are on *C*, *G*, *E*, *A*, *F*; for over *C*, which is the *Uniſon* or the *Octave* of the Key, we have put the Figure 1, which ſignifies that the *Firſt* or Chief Cadence is to be on the *Uniſon*, or on the *Octave* of the Key: And over *G*, which is the *Fifth* of the Key, we have put a 2, which denotes that the *ſecond* Cadence ought to be on *G*, and alſo *that* Key to be the beſt to modulate next into: Over *E*, which is the *Third* of the Key, we have put a 3, thereby ſhewing that the *third* Cadence is to be in *E*, and *that* Key to be the beſt to modulate next into: Over *A*, which is the *Sixth* of the Key, we have

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put a 4, to denote that the *Fourth* Cadence is in *A*, and alſo that we are now to modulate in *that* Key, as being the next beſt: And over *F*, which is the *Fourth* of the Key, is a 5, which ſhews that the *Fifth* Cadence is on *F*, and alſo that we may modulate in *that* Key before we return again to the Key of *C*, which is the *Principal* Key of the Compoſition, and in which muſt be the *Laſt* as well as the *Firſt* Cadence.

THE Way of going out of *one* Key into *another* (except into the Key of *E*) is as follows. After having made uſe of the *Fundamental* or *Suppos'd Harmonies* of the Key we are in, we muſt introduce the *Harmony* of the Key we would go *into*, by taking on *any* Note the Accompaniments proper to it *as belonging* to *that* Key; after which, to *decide* that Key, we muſt introduce the Note that is its *ſharp Seventh*, and by the means thereof making a Cadence on that Key, we ſhall have *decided* it.

IF the *Seventh* of the Key that we would go into is not a *ſharp* one in the Natural Diatonick Scale of *that* Key, it muſt be made ſo by an *Accidental* Sharp: This can happen but on *F C* and *G*, in order to make a Cadence on *G D* and *A*. This *Seventh*, which is a *Semitone major* leſs than the *Octave* of its Key, may be introduced the ſeveral following Ways; *firſt*, as a *ſharp Sixth* to the *Second* of the Key we are going into; *ſecondly*, as a *ſharp Third* to the *Fifth* of that Key; and, *thirdly*,

ly, in the Baſs it ſelf, as a *ſharp Seventh* to that Key, with which we muſt take its *flat Sixth* for its Accompaniment. All theſe Ways are according to the *Rule* given in *Chap.* 3, which mentions what Harmony thoſe ſeveral Notes ought to have, as *belonging* to the Key we will be in. They may alſo be found in *Plate* 2, by looking for the *ſharp Seventh* of the Key we want to go into, amongſt the Accompaniments belonging to the Notes in the *Harmonick Scale* of that Key.

To illuſtrate with *Examples* what hath been ſaid, let us ſuppoſe that from the *Principal Key C* we would go into the Key of *G*, which, as has been ſaid, is the beſt Key to go next into. After having modulated in the *Fundamental* or *Suppos'd Harmonies* of *C* Key, as ſoon as we intend to go into the *other*, we immediately take the *Fundamental* or *Suppos'd Harmony* of any Note, as *belonging* to the Key of *G*, and having thus prepar'd the Tranſition, to *compleat* it we muſt afterwards introduce *F* ſharpned (either as a ſharp *Sixth* to *A*, which is the *Second* of that Key; or
146. as a ſharp *Third* to *D*, which is the *Fifth* of *G* Key; or, we introduce it in the Baſs
147. it ſelf, as the ſharp *Seventh* of that Key, accompanied by its flat *Sixth*) and ſo make
148. a Cadence on *G*.

The Reaſon of the Proceeding deſcrib'd in this Example may be ſeen in *Plate* 2; which ſhews, that if we had continued in the Key of *C*, we muſt not have ſharpned *F*; and, that it muſt have been uſed, if upon *A*, as a flat *Sixth* to it; if upon *D*, as a

flat

flat *Third* to it; if in the Baſs, it muſt have been treated as a *Fundamental Note*, with its Natural and Perfect Harmony on it, as being the *Fourth* to the Key-Note *C*; whereas *G* being the Key that is now to govern us, we are therefore to take our Directions from *that* Key in the *Plate*, which ſhews, that in that Key *F* muſt be ſharpned, and be uſed either as a ſharp *Sixth* to *A*, or as a ſharp *Third* to *D*; or if in the Baſs as the ſharp *Seventh* of *G* Key with a flat *Sixth* on it, in that Key *A* requiring its ſharp *Sixth*, *D* its ſharp *Third*, and *F* ſharpned requiring, as the *Seventh* of the Key, its flat *Sixth*, according to the Rule in *Chap.* 3, for keeping in the Key intended.

THO' what has been ſaid is ſufficient to ſhew how we muſt proceed when we intend to go *out* of the Key we are in *into* any other, and cadence in it; yet, for the ſake of illuſtrating it more fully with Examples in Notes, we will go on with All the Other Cadences proper to the Key of *C*, as the *Principal* One of the Compoſition.

AFTER *G*, on which was the *Second* Cadence, follows *E*, on which we are to make the *Third* Cadence; but as the Key of *E* has not a full Tone for its *Second*, but a Semitone major, and therefore cannot have a Cadence from its *Fifth* above, or from its *Fourth* below, as all the *other* Keys have, we cannot come to it in the manner already deſcrib'd, but muſt introduce it in a different Method, (according

to the *two* other Ways of making *Final Cadences*, which we have mention'd in the Chapter on *Cadences*) which the following Examples will beſt explain.

THE *firſt* Way is, to take *F* with its *Seventh* reſolv'd by the *Sixth*, and then conclude in *E*; as may be ſeen in the *uppermoſt* of the two Cadences on *E* in
149. *Plate* 1: By this Way we may have *C* or *A* in the Baſs with their Common Chords; then proceed to *F* with its *Seventh* reſolv'd into the *Sixth*, and afterwards end in *E*.
150. Or, we may go in the Baſs from *G* with its *Sixth*, or from *E* with its *Common Chords* (with either its Flat or Sharp Third) to *F* with its *Seventh* reſolv'd into the *Sixth*, and end afterwards in *E*.

THE *ſecond* Way is, to prepare *E* as a *Concord* upon the Unaccented Part of the Barr, then to take the *Second* and *Fourth* with it, to make it a *Diſcord* upon the Accented Part, which is *reſolv'd* by deſcending to *D*, after which we finiſh the Cadence by returning to *E*. This is to be ſeen in the *Lower* Cadence on *E*, in *Plate* 1. Being (when we uſe this Way) oblig'd to begin in *E*, we can have only two diffe-
151. rent Harmonies to accompany it; *firſt*, the *Common Chords* (with either Third); *ſecondly*, the *Third* and *Sixth*, as in *C* Key: And after theſe Accompaniments, which are the *Preparation*, we muſt make *E* a *Diſcord* which is *reſolv'd* by deſcending to *D*, and afterwards we end the Cadence in *E*.

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THIS is ſufficient upon the Cadence on *E.* and therefore we will conclude with obſerving that *this* Key differs from all the others; for *they* are introduc'd by the Semitone major *below* them, but *this* is by the Semitone major *above* it; *they* by their *Seventh* major, but *this* by his *Second* which happens to be *minor*; *that is*, from *F* downwards to *E*. 'Tis becauſe of this Difference and Peculiarity in its Modulation, which makes what is compos'd in it to be very *ſolemn*, that this Key is as 'twere appropriated to *Church-Muſick*, and call'd by the Italians *Tuono di Chieſa*.

AFTER the Cadence on *E*, follows that on *A*. To come into this Key, we muſt introduce *G* ſharpned, which is an *Accidental* Semitone *major* below *A*: Therefore looking in *Plate* 2 for *G* ſharpned, amongſt the Accompaniments to the Notes in the *Harmonick Scale* of the Key of *A*, we ſhall there find the *Three Ways* of introducing it; *firſt*, as a ſharp Sixth to *B*, which is the *Second* of this Key; *ſecondly*, as a ſharp Third to *E*, which is the *Fifth* of this Key; and, *thirdly*, in the Baſs it ſelf, as the ſharp Seventh to the Key of *A*, with its flat *Sixth* on it, which is alſo the *Fifth* of this Key. All this being in the ſame manner as what has been ſaid of going into the Key of *G*, we will not farther enlarge upon it. 152. 153. 154.

WE now proceed to *F*, on which is the *Fifth* Cadence of *C* Key. We ought to obſerve on the Key of *F*, that in the Diatonick Scale it has a *Tritonus* for its *Fourth*, which ought to be preſerv'd as much as poſſible, becauſe that if we were to uſe *B*

flatned as much in *this* Key as we uſe *F* for the *Fourth* of *C* Key, ſuch Modulation in this Key would only be the Modulation of *C* Key tranſpos'd a *Fourth* higher, or a *Fifth* lower. This Key is introduc'd by its ſharp *Seventh E*, even as *C* Key is by its ſharp *Seventh B*, both theſe being a Semitone *major* below the *Octave* of the Key they introduce. Looking in *Plate* 2 for *E*, amongſt the Accompaniments to the Notes of the *Harmonick Scale* of the Key of *F*, we find it may be introduc'd, *firſt*, as
155. a ſharp Sixth to *G*, which is the *Second* of *F* Key; *ſecondly*, as a ſharp Third to *C*,
156. which is the *Fifth* of this Key; and, *thirdly*, that we may take it in the Baſs as the
157. *Seventh* of *F* Key, accompanying it with its flat *Sixth*, which is alſo the *Fifth* of this Key.

THERE may be a *ſixth* Cadence of *C* Key, which is not mark'd in the *Plate*, becauſe 'tis very *remote* from that *Principal* Key: We may in a *long Piece of Muſick* make uſe of it, but ſparingly. This Cadence is on *D*, which is the *Second* of *C* Key; it muſt be introduc'd by the means of *C* ſharpned, which is the *Accidental* Semitone *major* below it. Looking therefore in the *Plate* for *C* ſharpned, amongſt the Accom-
158. paniments to the Notes in the *Harmonick Scale* of the Key *D*, we ſhall find the *Three*
159. *Ways* of introducing it, which being the ſame as thoſe ſo often mention'd already,
160. need not be repeated.

WE

We have been the fuller on the Subject of *Modulation*, for its being *One* of the *moſt beautiful* Branches of the *Art* of *Compoſition*. What has been ſaid about modulating in *C*, as the *Principal* Key of the Piece of *Muſick*, and of going from it into ſuch *Other Keys* as are proper to it, is only as an *Example* of what *may* alſo be done in *All* the other Keys, when they are the *Principal* Ones of the Compoſition; as may be ſeen in *Plate* 2.

CHAP. VIII.

Of Solmiſation *or* Solfaing.

GUIDO of AREZZO finding that the *Greeks* uſed in their Scale of Muſick B C D E for the *Firſt Tetrachord*, and E F G A for the *Second*; and, that they alſo uſed accidentally a *Third Tetrachord*, viz. A B♭ C D; he obſerv'd, that the *Firſt Note* of the *Firſt Tetrachord* could not be a *Fundamental Baſs*, it having but a *Semidiapente* for its *Fifth*; wherefore he added two Notes, of a *Whole Tone* each, to this

this *Tetrachord*, which he placed before it, *G A B C D E*; for he found that the *Firſt*, the *Fourth*, and the *Fifth* Notes of this Syſtem would (one or other of 'em) be a *Fundamental Baſs* to every Note in this *Hexachord*, which he call'd *Durum*, becauſe *B* is *Natural* in it, and makes a *Tritonus* to *F*.

Obſerving that the Addition he had made to the Firſt *Tetrachord* was of great Uſe, he did the ſame to the two others, whereby he made Them alſo *Hexachords*, viz. *C D E F G A*, which he call'd the *Natural Hexachord*, and *F G A B♭ C D*, which he call'd the *Molle Hexachord* from the *B* in it being *flatned*, and thereby the harſhneſs of the *Tritonus* from *F* to *B* taken off. He apply'd to every one of theſe *Hexachords* the Syllables *Ut Re Mi Fa Sol La*, intending to give notice by *Mi Fa* of the Place where the *Semitone* falls. The *Italians* have alter'd (ſince his Time) the firſt Syllable, and inſtead of *Ut* uſe *Do*, as being eaſier to pronounce.

By theſe *Hexachords* we have a True Notion of the Three different kinds of *Fourths*, and of the Four different kinds of *Fifths*, ſome of theſe *Fifths* happening by the Conjunction of another *Hexachord*. The three ſorts of *Fourths* are,

C D E F

CDEF	*DEFG*	*EFGA*
Do — Fa,	*Re — Sol,*	*Mi — La.*

and the four ſorts of *Fifths* are

CDEFG,	*DEFGA,*	*EFGAB,*	*FGABC.*
Do — Sol,	*Re — La,*	*Mi — Mi,*	*Fa — Fa.*

By theſe *Fourths* and *Fifths* the *Modes*, as well *Authentick* as *Plagal*, are beſt demonſtrated; but we don't intend to ſay any thing of the *Modes*, becauſe they are chiefly of uſe in *Melody*, whereas this *Eſſay* treats only of *Harmony*.

The three *Hexachords* are in *Plate* 4, with Capital Letters *over* and *under* them, which repreſent the ſeveral Notes, which, as they happen to be in the ſeveral *Hexachords*, have therefore different Syllables to expreſs them in *Solmiſation*.

Before we proceed farther we muſt ſay, We are ſenſible that the Subject we are treating on is by *many* look'd upon as abſolutely Unneceſſary. A very Ingenious Author, that publiſh'd, in 1721, *A Treatiſe of Muſick*, concurrs with Others in running

ning down the *Hexachords*, which, 'tis plain, he did not perfectly underſtand the Uſe of: That he was not well acquainted with the Manner of uſing them, is evident by the Way he explains the *Scheme* he gives of them in *Chap.* 14, *Page* 556. No Wonder then if from being ſo *little* Underſtood, and ſo *ill* Explain'd, they ſhould be look'd upon to be *Crux tenellorum ingeniorum*, as a very Ingenious Man (ſays this Author) thought fit to *call* them. It being evident that the want of knowing *how to uſe* them has brought 'em into this *Undeſerv'd Diſrepute*, we will, by giving the following *Rules* and *Examples*, endeavour to clear up and remove thoſe Difficulties that by thoſe Authors have been look'd upon as inſuperable; and the next Chapter, which treats on *Fugues*, &c. will evince what a Loſs *Muſick* would undergo, if the *Hexachords* were quite laid aſide; as that Ingenious Author ſays they are by *many*, and he is *ſure* ought to be by *every Body*.

When *B Natural* is chiefly uſed in the Compoſition, then the *Natural* and the *Durum Hexachords* are conjoin'd: But when *B* flat is chiefly uſed, then the *Natural* and the *Molle Hexachords* are conjoin'd.

In going out of one *Hexachord* into the other, we are oblig'd to begin the *change* of the Syllables on the *third* Note before *Fa*. That *Third* before *Fa* muſt be call'd *Re* when we *Aſcend*, and *La* when we *Deſcend*; as may be ſeen in *Plate* 4, by following the *Arrows* Aſcending, and the *Daggers* Deſcending.

IT is neceſſary to obſerve when we *aſcend*, that if we do not riſe *higher* than the Extent of the *Hexachord* which we then happen to be in, we muſt keep in it by not changing the Syllable; and that when we *deſcend*, if we don't fall *lower* than the Extent of the *Hexachord* which we happen to be in, we muſt likewiſe keep in it; and in either of theſe Caſes muſt not go into the other *Hexachord* by the change of Syllables which the *Dagger* or the *Arrow* in the *Plate* directs to.

BUT if we *exceed* the Limits of the *Hexachord* we are in, either in *Aſcending* or *Deſcending*, we ſhall be oblig'd to go thro' a *Fa*; and then we muſt, in either Caſe, change the Syllable in the *Third* before it.

THERE is one Exception to this laſt *Rule*, which relates only to the going from *A* to *B*, and is made for the ſake of avoiding the *Tritonus* that is between *F* and *B*. The Exception is, That when we riſe but one Note higher than *A* (when call'd *La*) we muſt then call the Note above it *Fa*; that is, we muſt in that Caſe flatten *B accidentally*, without changing the Syllable on the *third* Note before this *Fa*, becauſe 'tis but an *accidental Fa*. Hence ariſes the *Rule*, That *no accidental* Sharp, *or accidental* Flat, *alters the* Solmiſation, except in this *Fa*; which happens only when *A* is call'd *La*, and that alſo we go *no higher* than to *B*.

THE

In Solfaing, the Change of Syllables beginning always on the *Third* Note before *Fa*, 'tis neceſſary to mention, that when *B* is *Natural* in the Compoſition, *Fa* is always on the Notes *F* and *C*; but when *B* is *flatned* in it, then *Fa* is always on the Notes *F* and *Bb*.

To give ſome Examples of *Solmiſation*, let us ſuppoſe that we are to *Riſe* gradually from *C* to *A*, or from *G* to *E*; in both theſe Caſes (as may be ſeen by putting the Letters repreſenting the Notes of the *firſt* Caſe over the Syllables, and the Letters of the *ſecond* Caſe under them) we muſt ſay,

C	*D*	*E*	*F*	*G*	*A*
Do	*re*	*mi*	*fa*	*ſol*	*la*
G	*A*	*B*	*C*	*D*	*E*

and muſt not ſay,

C	*D*	*E*	*F*	*G*	*A*
				ſol	*re*
Do	*re*	*mi*	*fa*		
				re	*mi*
G	*A*	*B*	*C*	*D*	*E*

And

And if we *deſcend* gradually from *A* to *C*, or from *E* to *G*, we muſt in *both* Caſes ſay,

A G F E D C

La ſol fa mi re do;

E D C B A G

and muſt not ſay,

A G F E D C

La ſol fa $\frac{la}{mi.}$ $\frac{ſol}{la}$ $\frac{fa.}{ſol.}$

E D C B A G

To give Examples of going out of the Limits of the *Hexachords*, let us ſuppoſe, firſt, that we are to *Aſcend*, and afterwards to *Deſcend* gradually an *Octave* from *C* to *C*. If we go thro' *B Natural*, we muſt conjoin the *Natural* and the *Durum Hexachords*; wherefore *Aſcending* it we muſt ſay,

C	D	E	F	G	A	B♮	Cc
Do	*re*	*mi*	*fa*	*ſol*	*re*	*mi*	*fa.*

And *Deſcending* the ſame *Octave*, we muſt ſay,

Cc	B♮	A	G	F	E	D	C
Fa	*mi*	*la*	*ſol*	*fa*	*mi*	*re*	*do,*

but muſt not ſay,

Cc	B♮	A	G	F	E	D	C
Fa	*mi*	*la*	*ſol*	*fa*	*la*	*ſol*	*fa.*

becauſe we do not deſcend *lower* than the Limits of the *Natural Hexachord* which we are in at *F*, where the Change is mark'd in the *Plate* by the *Dagger*.

If in *Aſcending* that *Octave* we go thro' *B flatned*, we muſt conjoin the *Natural* and the *Molle Hexachords*, and then ſay,

C	D	E	F	G	A	B♭	Cc
Do	*re*	*mi*	*fa*	*re*	*mi*	*fa*	*ſol;*

and

and when we *Deſcend* it, we muſt ſay,

Cc Bb A G F E D C
Sol fa la ſol fa mi re do;

and, for the Reaſon given before, we muſt not ſay,

Cc Bb A G F E D C
Sol fa la ſol fa mi la ſol.

To give Variety of Examples, we will ſuppoſe that we are to *Aſcend* gradually an *Octave* from *G* to *G*, in which we uſe *B Natural*; in order to which we muſt conjoin the *Durum* and the *Natural Hexachords*, and ſay,

G A B♮ C D E F Gg
Do re mi fa re mi fa ſol.

And when we *Deſcend* it, we muſt ſay,

Gg	*F*	*E*	*D*	*C*	*B♮*	*A*	*G*
Sol	*fa*	*la*	*ſol*	*fa*	*mi*	*re*	*do.*

And, for the Reaſon given before, we muſt not ſay,

Gg	*F*	*E*	*D*	*C*	*B♮*	*A*	*G*
Sol	*fa*	*la*	*ſol*	*fa*	*mi*	*la*	*ſol.*

If in the *Octave* from *G* to *G* we uſe *B flatned*, we muſt then conjoin the *Molle* and the *Natural Hexachords*, and ſay *Aſcending*,

G	*A*	*B♭*	*C*	*D*	*E*	*F*	*Gg*
Re	*mi*	*fa*	*ſol*	*re*	*mi*	*fa*	*ſol;*

and *Deſcending*,

Gg	*F*	*E*	*D*	*C*	*B♭*	*A*	*G*
Sol	*fa*	*mi*	*la*	*ſol*	*fa*	*mi*	*re;*

and

and not ſay,

Gg	*F*	*E*	*D*	*C*	*B♭*	*A*	*G*
Sol	*fa*	*mi*	*la*	*ſol*	*fa*	*la*	*ſol,*

becauſe we don't go *lower* than the *Molle Hexachord* will carry us.

We muſt obſerve, that tho' all theſe *Examples* are of *Aſcending* and *Deſcending* gradually, yet, when we go by *Leaps*, we muſt give the ſame Solmiſation to the *Notes* defining the *Leaps*, as we ſhould do if the *Notes* contain'd in them had been expreſs'd, and ſo fill'd up the Vacancies.

The Example of the *Octave* from *G* to *G* thro' *B flat*, is given only to ſhew how *True* and *Certain* this Guidonian Method of *Solfaing* is; for this *Octave* being in Effect but a Tranſpoſition of *that* between *D* and *D* in the *Natural Diatonick Scale*, that is, in the Scale wherein all the Notes are *Natural*; ſo, if we conjoin the *Natural* and the *Durum Hexachords*, and then *ſolfa* from *D* to *D*, we ſhall find the *Syllables* to be the ſame, and to ſucceed one another, both *Aſcending* and *Deſcending*, as they did in the *Octave* from *G* to *G* when we conjoin'd the *Molle* and the *Natural Hexachords*. To prove this, we will put the Letters of the *Octave* of *G over* the Syllables, and thoſe of the *Octave* of *D under* them.

Aſcending,

G	*A*	*B♭*	*C*	*D*	*E*	*F*	*Gg*
Re	*mi*	*fa*	*ſol*	*re*	*mi*	*fa*	*ſol.*
D	*E*	*F*	*G*	*A*	*B♮*	*C*	*Dd*

Deſcending,

Gg	*F*	*E*	*D*	*C*	*B♭*	*A*	*G*
Sol	*fa*	*mi*	*la*	*ſol*	*fa*	*mi*	*re.*
Dd	*C*	*B♮*	*A*	*G*	*F*	*E*	*D*

We have given this *Example* to ſhew, that when we would *ſolfa* any *Muſick* that is written in a *Tranſpos'd Key*, we muſt in the firſt place know from whence 'tis *tranſpos'd*, that is, know which is its *Natural Key*; and afterwards, by changing the *Clef* at the head of the *Staff*, (the Way of doing whereof is ſhewn in *Plate* 4, and ſhall be fully explain'd in the Chapter on *Tranſpoſition*) we may without any farther Trouble make the ſame Notes we find written to expreſs the *Natural Key* from which they are a *Tranſpoſition* whilſt the written *Clef* remains; for 'tis *after* (and not *before*) its being thus reduced into its *Natural Key*, that we are enabled to *ſolfa* that Piece of *Muſick*.

We will next treat of *Fugues* and *Canons*, the making whereof is one of the moſt *Beautiful*, as well as *Difficult*, Branches of the *Art of Compoſition*, and wherein the *Hexachords* are of ſo great Service, that without their Direction and Aſſiſtance we could not be *ſure* to make them *True*.

CHAP. IX.

Of Fugues, Canons, *and* Imitations.

A *Fugue* is a Piece of Muſick in *Two* or more *Parts*, wherein the Parts which *lead* and *anſwer* in *Fugue* muſt proceed by the *ſame* Species of *Intervals*; that is, that the *Tones* and *Semitones* muſt ſtand in the ſame Order in *One Part* as they do in the *Other*.

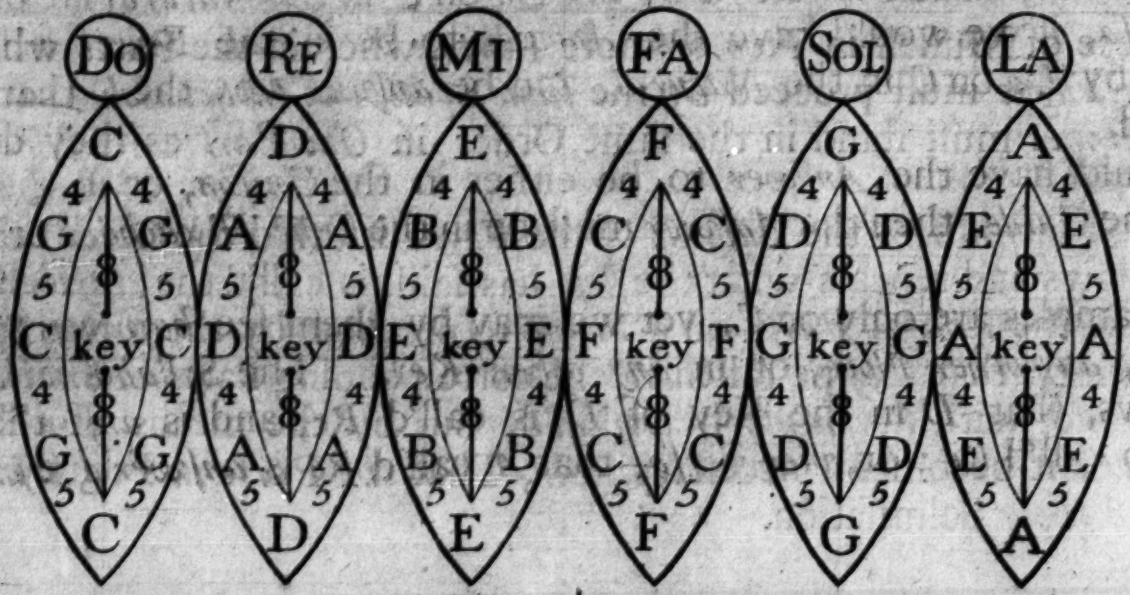
The *Part* which introduces the *Subject* of the *Fugue* is call'd the *Guide* or *Leader*; and *that* which follows and repeats what the *firſt* has ſaid, is call'd the *Anſwer*.

In order to make the ſeveral *Parts* of a *Fugue* to proceed by the *ſame Species* of *Intervals*, 'tis neceſſary that *they* be taken in the correſponding Parts of *Similar Scales* of *Notes*. This cannot with *Certainty* be attain'd, but by the means of the *Hexachords*; from whence it becomes a neceſſary *Rule*, That *the Parts in* Fugue *muſt have the ſame Syllables in their* Solmiſation.

It

It is upon the ſame account alſo neceſſary that the *Anſwer* ſhould always be made either in the *Uniſon*, or in the *Octave* above or below, or in the *Fifth* above or below, or in the *Fourth* above or below the *Guide* or *Leading Part*; it being impoſſible for the ſeveral Parts to proceed by *ſimilar Intervals* in any other Way of *Anſwering*.

To illuſtrate *this*, we give the following *Schemes* in all the Keys, by which, at one View, we may ſee where a *Fugue* may *begin*, and have its *Anſwer* in the *ſame Solfa*, and conſequently in the *ſame Intervals*.



To

To explain the *Uſe* of theſe *Schemes*, we will give the following *Examples*.

Suppose we Compoſe in the Key of *C*, and would have the *Anſwer* to be in the *Fifth* above; then the *Guide* muſt *begin* by *Do* on *C* in the *Natural* Hexachord, and muſt be *anſwer'd* by the *Do* on *G* in the *Durum* Hexachord. 161.

And, *vice verſa*, if we would have the *Anſwer* to be in the *Fifth* below, the *Guide* muſt *begin* by *Do* on *G* in the *Durum*, and be *anſwer'd* by the *Do* on *C* in the *Natural* Hexachord. 162.

If we would have the *Anſwer* to be in the *Fourth* above, the *Guide* muſt *begin* by *Do* on *G* in the *Durum*, and be *anſwer'd* by the *Do* on *C* in the *Natural* Hexachord. 163.

And, *vice verſa*, if we would have the *Anſwer* to be in the *Fourth* below, the *Guide* muſt *begin* by *Do* on *C* in the *Natural*, and be *anſwer'd* by the *Do* on *G* in the *Durum* Hexachord. 164.

But if we would have the *Anſwer* to be either in the *Uniſon*, or in the *Octave* above or below the *Guide*, then the *Anſwer* muſt be in the *ſame Hexachord* which the *Guide* has uſed. 165. 166. 167.

Tho' theſe Examples are only on *C*, yet we may by them ſee *how* we are to do when we begin by *any other Note*, or in *any other Key*. The *Syllable* annex'd to each *Scheme* ſhews, that *D* in the Key of *D* is call'd *Re*, and is *anſwer'd* by *A*, which *then* is alſo call'd *Re*; or, *vice verſa*, that *A* call'd *Re* is *anſwer'd* by *D* call'd *Re*;

Re: That in *E* Key, *E* and *B* are call'd *Mi*, and may reciprocally *anſwer* the one the other: That in *F* Key, both *F* and *C* are call'd *Fa*, and may alſo reciprocally *anſwer* one another: That in *G* Key, both *G* and *D* are call'd *Sol*, and may likewiſe reciprocally *Guide* or *Anſwer* the one the other; and, laſtly, That in *A* Key both *A* and *E* are call'd *La*, and are alſo reciprocally either *Guide* or *Anſwer* to each other. This, in *all* the Keys, is when either Note *anſwers* the other in the *Fourths*, or in the *Fifths*, either above or below.

We ought to obſerve here, that when the *Anſwer* is either in the *Fourth*, or in the *Fifth* above or below, that each Part is then to keep in its *own Hexachord*; ſo that if we *begin* by *A*, or by *E*, when they are call'd *La*, we muſt from either of 'em proceed *Downwards*: And if we *begin* by *C*, or by *G*, when they are call'd *Do*, we muſt go *Upwards* after them; the *two firſt* being the *higheſt*, and the *two laſt* the *loweſt* Notes of their *Hexachords*. We are to do the ſame when we begin by any other Note; that is, we are to conſider *what Compaſs* we have in the *Hexachord*, either *above* or *below* that Note, and accordingly muſt frame the *Subject* of our *Fugue* or *Canon*: But when the *Anſwer* is in the *Uniſon*, or in the *Octave* above or below, we then may go into the *other Hexachord*; for which Reaſon theſe *laſt Fugues* are much eaſier to make than the *others*.

We may from theſe *Schemes* alſo obſerve, that when the *Fugues* are in the *Fifth* above or below, or in the *Fourth* above or below, that then *One* of the Parts is in the *Authentick*, and the *Other* in the *Plagal Mode* of the Key we compoſe in; but that when the *Fugues* are in the *Uniſon*, or in the *Octave* above or below, that the ſeveral Parts are *then* in the *ſame Mode* of the Key.

Tho' we don't intend to treat of the *Modes* in this *Eſſay*, yet we hope this *Hint* about them will not diſpleaſe, being it gives ſome *Idea* of what is meant by *Authentick* and *Plagal Modes*, and alſo of their Application and Uſe.

We may ſo order and contrive it, as that the *Guide* may begin a *Minim*, a *Semibreve*, a *Breve*, or at what other diſtance we pleaſe, before its *Anſwer* follows; but if we make that diſtance *too great*, we run the riſque of the Hearer's forgetting part of the *Subject* the *Guide* begins in; and if that diſtance is *too ſhort*, it does not give the Ear leave to be acquainted with it.

In making the *Guide* or *Leader*, due Regard muſt be had, not only to the *Interval* between the Parts, as of a *Uniſon*, or of an *Octave*, *Fourth* or *Fifth* above or below, but alſo to the *Diſtance* of *Time* wherein we would have the *Anſwer* to follow, as of *half* or a *whole Barr*, of a *Barr and a half*, or of *two Barrs*, *&c.* Upon which account we muſt duly conſider by *what Note* we *may begin*, and by *what Succeſſion of Notes* we *muſt* afterwards *proceed*, ſo as that the ſeveral Parts may not only *ſolfa alike*, but alſo

alſo be in *True Harmony* to each other, when they are *united* and *ſpeak* together.

FROM what has been ſaid it clearly appears, that the *Sulject* of a *Regular Fugue*, except when it *anſwers* in the *Uniſon* or in the *Octave*, muſt be contain'd within the Limits of a *Hexachord*, becauſe otherwiſe the *Guide* and its *Anſwer* cannot proceed by the *ſame Species* of *Intervals*; however, this Limitation may be deviated from, *provided* we introduce the *Third Hexachord*, that is, *that* of *B Molle*: By this means we enlarge the *Similar Syſtems* of *Notes* wherein the *Parts* range when the *Anſwer* is made in the *Fourth* or *Fifth* above or below: For the *Molle Hexachord* join'd to the *Natural*, makes a *Syſtem* between *C* and *D d*, perfectly *ſimilar* to the *Syſtem* between *G* and *A a*, which is made by joining the *Natural Hexachord* to the *Durum*; as may be ſeen by putting the Letters of the one Syſtem *over* the Syllables, and the Letters of the other Syſtem *under* them.

Aſcending,

G	*A*	*B♮*	*C*	*D*	*E*	*F*	*G*	*A a*
Do	*re*	*mi*	*fa*	*re*	*mi*	*fa*	*ſol*	*la.*
C	*D*	*E*	*F*	*G*	*A*	*B♭*	*C*	*D d*

Deſcending,

A a	*G*	*F*	*E*	*D*	*C*	*B♮*	*A*	*G*
La	*ſol*	*fa*	*la*	*ſol*	*fa*	*mi*	*re*	*do.*
D d	*C*	*B♭*	*A*	*G*	*F*	*E*	*D*	*C*

So

So that if the *Guide* leads by Notes taken in the *System* of the *Natural* and the *Molle* Hexachords join'd together, the *Answer* is made in the *Fifth* above, or in the *Fourth* below, by Notes taken in the *same manner* from the *Durum* and the *Natural* Hexachords join'd together. Or, again if the *Guide* leads by Notes taken in the *System* of the *Durum* and the *Natural* Hexachords join'd together, the *Answer* is made in the *Fifth* below, or in the *Fourth* above, by *correspondent* Notes taken from the *System* of the *Natural* and the *Molle Hexachords* conjoin'd. 168. 169. 170. 171.

HAVING thus shewn *how* a *Fugue* may be made in the *Fourths* and *Fifths*, above or below, without confining the *Subject* to the *Limits* of a *Hexachord*; we must here observe, that the *Liberty* which is taken in doing *this* ought sparingly to be used, because that *the Parts* in this Case are not in the *same Scale of Musick*, that Part wherein the *Durum* and *Natural Hexachords* are join'd, being in the *Natural Scale*; and the other Part, wherein the *Natural* and the *Molle Hexachords* are join'd, being in a *Scale* that is *transpos'd* a *Fourth* above, or a *Fifth* below *that Scale*. 'Tis evident that this is a *Liberty* not very allowable, because that in every Piece of Musick *all* the Parts ought *strictly* to be in the *same* Scale. Whereupon 'tis necessary to observe, that as there never can be more than *Two Hexachords* in one and the *same* Scale of Musick, so the borrowing the *Aid* of the *Third Hexachord* must always introduce a *new Scale* in *that Part* wherein it is used. An Example of this *borrowing* from the *Molle Hexa-*

172. *chord* is to be ſeen in the Famous Canon *Non Nobis Domine*, &c. which was compos'd by Mr. *William Bird*, who was Organiſt and Compoſer to the Chapel-Royal in King *Henry* the Eighth's, King *Edward* the Sixth's, Queen *Mary* the Firſt's, and Queen *Elizabeth*'s Reigns; and dy'd about the beginning of King *James* the Firſt's Reign.

By what has already been ſaid we may obſerve, of what *Great Uſe* the *True Solmiſation* is; and, in the Caſe of *Fugues* and *Canons*, how neceſſary it is, even in *Harmony* as well as in *Melody*; for as they may be in *Two*, *Three*, or more *Parts*, we are oblig'd not only to make *all* the *Parts* to *ſolfa alike*, but alſo ſo to contrive 'em, as that the *Union* of *all* thoſe *Parts* ſhall make *Good Harmony*. We may alſo hereby be ſenſible of the *Error* of *Thoſe* who reject the *Hexachords* as *Uſeleſs*, imagining that *they* only ſerve to *perplex* and *puzzle*.

Regular *Fugues* are of *two* ſorts; the one is call'd by the Italians *Fuga Legata*, and the other *Fuga Sciolta*. The *firſt* ſort is in Engliſh generally call'd *Canon*; and we may expreſs the *other* ſort by the Name of *Free Fugue*.

173. A Canon is that ſort of *Fugue* wherein the ſeveral Parts do ſtrictly contain the *ſame Subject* from the Beginning to the End; that is, that the *Guide* and the *Anſwers* are throughout the whole Compoſition exactly *alike*.

A Free Fugue is not confin'd to this Obligation; for in it we may introduce Various Subjects *different* from *that* wherein the *Fugue* began, and break off alſo at pleaſure

pleaſure: However, *every Subject* introduc'd is a *Guide*, which muſt have *its Anſwer* in the *ſame Solmiſation* with its ſelf; and theſe *freſh Subjects* muſt alſo be *regularly* introduc'd according to the *different Keys* that the Modulation is accidentally brought *into*, and that are *proper* to the *Chief Key* of the Compoſition. 174. 175. 176. 177. 178. 179.

When a *new Subject* is brought into a *Fugue*, it ought always to be preceded by a *Reſt* or *Pauſe* in the *Part* which introduces it, in order to *its* being the better obſerv'd, and diſtinguiſh'd from the *former Subject*.

There are many other Kinds of *Compoſition*, which are often call'd *Fugues*, tho' they are properly no more than *Imitations* of *Fugues*, for their *ſeveral Parts* don't ſtrictly proceed by the *ſame Species* of *Intervals*. 'Twould be endleſs to enumerate all the Varieties of theſe *Imitations* which have been invented by the *Curious*; wherefore we ſhall only take notice of *Two* ſorts of them; the *firſt* of which is ſimply call'd *Imitation*, and the *other* is call'd *Fuga in Nomine*.

A Simple *Imitation* appears to the Eye like a *Fugue*, its *Parts* ſeeming to proceed in the *ſame manner*, if we only conſider the *Lines* and *Spaces* on which they are written. In *theſe* the *Anſwer* may be made to follow the *Guide* in any *Interval*; as, of a 2d, 3d, 4th, 5th, 6th, 7th. *&c.* But, as in *all* theſe Caſes, the *ſeveral Parts* do not ſtrictly proceed by the *ſame Intervals*, (the *Semitones* being plac'd differently in *one Part* from what they are in *another*) they are not properly to be call'd *Fugues*, but *Imitations* only.

That the *Intervals* in these *Imitations* are not *Similar* in the *Guide* and *Answers*, is easily
180, 181. discover'd by their not *solfaing alike*; as the *Examples* in the *Fourth* and *Fifth* shew.

182. THE *Fuga in Nomine* is also an *Imitation*, but of another Kind than the *last men-*
183. *tion'd*; for, as the former are *Imitations* of *Fugues* only in respect to the *Lines* and
184. *Spaces* in the *Staff*, so *these*, as their Name implies, are only so *as to the Solmisation*, and not at all *as to the Intervals*. In these *Imitations* the Composition is so contriv'd, as that the *Guide* and its *Answer* do *Solfa alike*, but proceed by very *dissimilar Intervals*.

IN the following Chapter we'll treat of *Transposition*, and its Use.

CHAP.

CHAP. X.

Of Transposition.

WE will begin this Chapter by giving a *Description* and *Explanation* of *Plate* 4, and afterwards will shew to what *Uses* it may be apply'd. That part of it which contains the *Three Hexachords* is already explain'd.

IN the Upper Part of this *Plate* are five *Lines*, which at each end are distinguish'd by the Figures 1 2 3 4 5, and on which the *Letters F C G* are differently placed. These *Lines* represent the *Staff*, and those *Letters* denote the several *Clefs* that may be put at the head of the *Staff*.

For Example, *F* is put on the 2d, 3d, 4th, and 5th *Lines*, which is to denote that the *Baſs-Clef* may be placed on *any* of them; not but that the *Baſs-Clefs* the moſt in Uſe are on the 3d and 4th *Lines*. The Letter *C* is put on all the five *Lines*, becauſe the *Tenor-Clefs*, which it denotes, are placed on *any* of 'em. The Letter *G*, which denotes the *Treble-Clef*, is put on the 1ſt, 2d, 3d, and 4th *Lines*, becauſe 'tis ſometimes uſed on *any* of 'em, tho' moſt commonly on the *Firſt* and *Second*. When *two* of theſe *Letters* are placed over one another in the *ſame Column* or *Diviſion*, 'tis thereby meant, that we may uſe indifferently *which* of thoſe *two Clefs* we pleaſe, either of 'em *anſwering* to the ſame Purpoſe in *Solmiſation*.

These five *Lines* are divided into *ſeveral Columns*, which correſpond to *Others* that are immediately under them. Theſe *laſt* are ſubdivided into *two*, ſo that every ſingle *Upper one* ſerves for the two *ſubdivided Columns* under it, which it contains.

The *firſt* and the *laſt* of theſe *ſubdivided ones* have the Word *Key* in them, and the *intermediate ones* have the *Figures* 1 2 3 4 5 6 7 promiſcuouſly placed in them, and under *each Figure* the *Character* of a *Sharp*, or of a *Flat*. Theſe *Figures* with the *Flat* or the *Sharp* under 'em, denote the *number* of *Flats* or *Sharps* that are at the head of the *Staff* in any *Tranſpos'd Key*.

In

In the *Columns* under the Word *Key* are *Letters* that denote the *Six Natural Keys*, whereof the *Three* which for having *sharp Thirds* are call'd *sharp Keys*, as *F C G*, are the Uppermost; and the *Three* which for having *flat Thirds* are call'd *flat Keys*, as *D A E*, are Undermost. The *intermediate Columns* in the *Row* of each Key contain *Letters* expressing *which Notes* these Keys may be *transpos'd into*; and directly over every one of them, *in the same Column* is mention'd the *number* of *Flats* or *Sharps* that must be at the head of the *Staff* in any *Transposition*.

In the *Row* that begins and ends with the *Letter B*, are *Figures* and *Letters* which shew how much any *Transposition* is remov'd higher than its *Natural Key*. The little (*h*) denotes a *Minor*, and the great (*H*) a *Major Hemitone*; the *Figure* 2 denotes a *Second*, or *Whole Tone*; the *lesser* 3 a *flat*, and the *greater* 3 a *sharp Third*; the 4 denotes a *Fourth*; the (*T*) a *Tritonus* or *sharp Fourth*; the (*S*) a *Semidiapente* or *Defective Fifth*; the 5 denotes a *Perfect Fifth*; the *lesser* 6 a *flat*, and the *greater* 6 a *sharp Sixth*; the *lesser* 7 a *flat*, and the *greater* 7 a *sharp Seventh*.

On one side of the *Plate*, by the Word *Key*, is the *Character* of a *Sharp*, under which, in the *same Column*, are the *Figures* 1 2 3 4 5 6 7; which, by being opposite to the *Letters* that denote the *Keys*, and also to *B* which is in the *Row* under them, do thereby denote in *what Order* the *Sharps* do naturally arise after one another, so that by

knowing what *number* of 'em is wanted, we know *which* are to be the *sharpned Notes*; as for instance,

1 2 3 4 5 6 7
F♯ C♯ G♯ D♯ A♯ E♯ B♯:

And on the other Side, where the Word *Key* also is, we have put the *Character* of a *Flat*, which, with the *Figures* under it, in like manner denotes in *what Order* the *Flats* do naturally follow one another; so that by knowing what *number* of them is wanted, we know *which* Notes to *flatten*; as for instance,

1 2 3 4 5 6 7
B♭ E♭ A♭ D♭ G♭ C♭ F♭;

So that if we find that a *Transposition* requires *four Sharps*, we know by the *Plate* that *F C G D* must be *sharpned*: And if it requires *four Flats*, we find that *B E A D* must be *flatned*.

Ha-

HAVING made an end of deſcribing and explaining *Plate* 4, we will now ſhew to what *Uſes* it ſerves.

IN the *firſt* place, if the *Compoſition* is too *high*, or too *low*, for the *Pitch* of the *Voice* that is to ſing it, or for the *Extent* or *Compaſs* of the *Inſtrument* on which 'tis to be perform'd, we can by Inſpection know by that *Plate* how to *tranſpoſe* it to any deſired *Pitch*. As for inſtance; if 'tis a *ſharp Third* too *low* in *C natural*, by putting *four Sharps* at the head of the *Staff* we *tranſpoſe* it into *E*; if 'tis a *Fourth* too *low*, by putting *one Flat* at the head of the *Staff* we *tranſpoſe* it into *F*; and if 'tis too *high*, we remove it *lower* by any *Interval* we pleaſe, by putting at the head of the *Staff* the *number* of *Flats* or of *Sharps* that we find expreſs'd directly over the *Interval wanted*. By this Way of *Tranſpoſing* we are oblig'd to write the *Muſick* over again into that *tranſpos'd Key*, becauſe we keep in the *ſame Clef*. But, before we leave this Subject, we will ſhew *how* to *Tranſpoſe* into any *Pitch* we pleaſe, without writing the Notes over again, by (what may be call'd) *Double Tranſpoſition*.

WE have ſaid before, That in order to *ſolfa* a Piece of Muſick which is in a *tranſpos'd Key*, 'tis neceſſary we ſhould *firſt* know which is its *Natural Key*, and to reduce it back again into *that Key*. *Plate* 4 ſhews readily *how* this is to be effected from *any Clef*, and from *any Tranſpoſition* in it.

In order to make it ſerve for this Purpoſe, we muſt cut off (or tranſcribe upon a piece of Paper) *that Part* of it that contains the *five Lines* which repreſent the *Staff*; for thereby we make it to ſerve as a *ſliding Rule*; for which reaſon we will call *the Part* that is cut off *The Slider*. When we uſe the *Slider*, we muſt obſerve to make the *Lines* of its *Columns* or *Diviſions* to coincide with their *correſponding Lines* in the *other* Part of the *Plate*, otherwiſe we ſhould be deceiv'd by taking a wrong *ſubdivided Column* inſtead of the right *one*; for every *Diviſion* in the *Slider* ſerves for *two ſubdivided ones* in the *lower* Part of the *Plate*.

To give an Example, we will ſuppoſe that a *Piece of Muſick* is written in the *Treble Clef* on the *ſecond Line*, with 4 *Sharps* at the head of the *Staff*, and that its *Final Note* is *B*; in order to find from *which* of the *Natural Keys* it is *tranſpos'd*, we muſt look in the *Columns* of *Flats* and *Sharps* for the *Figure* 4 which has the *Character* of a *Sharp* under it; and after having found it, we muſt *deſcend* in the *ſame Column* until we meet with *B*; and then going along the *Row* it ſtands in, to the *Letter* at either end of it that is directly under the Word *Key*, we ſhall by that *Letter* find that its *Natural Key* is in *G*; and, by looking in the *Row* of the *Intervals* directly under *B*, we ſhall there find that it is *tranſpos'd* a *ſharp Third* above its *Natural Key*.

THE *next* thing to be done is, to make the *ſame* Notes we find written to *expreſs* that *Natural Key*; which is effected by the finding *what Clef* will be neceſſary to make the *written B* to become *G*. This is done by putting the *G* which is on the *ſecond Line* in the *Slider* (and which repreſents the *Treble Clef* this Muſick is *written* in) directly over the word *Key* that is on the *left* hand, carefully making the *Lines* in the *Slider* to coincide with their *correſponding ones* in the *Plate*, looking afterwards in the *Slider* directly over the *Figure* 4 with the *Character* of a *Sharp* under it; we ſhall there find, that if we *ſuppoſe* the *Tenor Clef* on the *firſt Line* to be at the head of the *Staff*, in lieu of the *Treble Clef* that is *written*, that then *all* the *Sharps* will be vaniſh'd, and that *B* is *now* become *G*. And we can now *ſolfa* this Piece of Muſick, which we could not do before 'twas thus reduc'd into its *Natural* Key. We might alſo have *ſuppos'd* the *Treble Clef* on the *third Line*, inſtead of the *Tenor Clef* on the *firſt Line*, both theſe *Clefs* having the *ſame Effect*, and only choſe the *Tenor Clef*, as being the *more commonly* us'd of the two.

HAVING given an Example wherein *Sharps* were us'd in the *Tranſpoſition*, we will alſo give one with *Flats*: Let us therefore *ſuppoſe*, that a Piece of Muſick *is written* either in the *Tenor Clef* on the *fifth Line*, or in the *Baſs Clef* on the *third Line*, (both theſe *Clefs* having the *ſame Effect*) and that *four Flats* are at the head of the *Staff*, and that

its

its *Final Note* is *A flatned*: By the *four Flats* we know that *B E A D* are *flatned* throughout the whole Compoſition, and that conſequently it is not in a *Natural Key*; and by the *Plate* we find that it is a *Tranſpoſition* either a *flat* Sixth *higher*, or a *ſharp* Third *lower* than *C*, which is its *Natural Key*.

To make the *ſame* Notes ſerve to expreſs its *Natural Key*, we muſt put directly over the word *Key* which is on the *left* hand, *that Column* in the *Slider* wherein *C* is on the *fifth Line*, and *F* is alſo on the *third*, theſe *Letters* repreſenting either of the *Clefs* this Muſick is *written* in, and then we ſhall find by the Diviſion in the Slider which is directly over the *Figure* 4 which has under it the *Character* of a *Flat*, that *by ſuppoſing* the *Tenor Clef* on the *fourth Line*, or the *Baſs Clef* on the *ſecond Line*, to be at the head of the *Staff*, that either of theſe *Clefs* will have turn'd *A flatned* into *C*, and conſequently have reduced this *Muſick* back again into its *natural Key*, and thereby made it fit for *Solfaing*.

We proceed now to explain what we call *Double Tranſpoſition*. This is chiefly of Uſe for *Inſtruments*, for moſt of them, eſpecially *Wind Inſtruments*, are confin'd as to *Pitch*, or as to *Compaſs*, and cannot therefore go ſo *high*, or ſo *low*, as ſome Compoſitions require; and, beſides this Defect, by their being *fram'd* or *adapted* for ſome particular *Pitch* or *Key*; as for inſtance, *Common Flutes* for *that* of *F*, *German Flutes* for *that* of *D*, *Hoboys* for

for *that* of *C*, &c. They needs muſt expreſs *ſome Keys* better than *others*; the Performer on them being oblig'd in *tranſpos'd Keys* to make the *ſame* Sound to expreſs *two* different Notes, as *D ſharp*, or *E flat*; *F ſharp*, or *G flat*; *G ſharp*, or *A flat*; *C ſharp*, or *D flat*; *A ſharp*, or *B flat*, &c. for which Reaſons a *Skilful Performer* knowing *which* of the *tranſpos'd Keys* his Inſtrument will expreſs and execute with the *leſs Error*, will tranſpoſe into *ſuch Keys*, not only what goes *higher* or *lower* than the *Compaſs* of the Inſtrument, but alſo *what* is in *ſuch Tranſpos'd Keys* as it can't execute well, either from the *Difficulty* of performing it upon it, or from the *Impoſſibility* of being *in Tune*: But as his being oblig'd to write or tranſcribe into *other Keys* any *ſuch Muſick* that falls in his Way would give him a great deal of Trouble; we here ſhew *how* to *avoid* that Inconveniency, by uſing what we have call'd *Double Tranſpoſition*; for hereby he may make uſe of the Notes he finds *written*, and is not put to the Trouble of writing them over again *in the Key* he wants that *Compoſition* to be in.

For Example, let us *ſuppoſe* that a Performer on the *German Flute* was to play *that Piece of Muſick* which, in one of the former Examples, we *ſuppos'd* to be in the *Tenor-Clef* on the *fifth Line*, with *four Flats* at the head of the *Staff*, and to have *A flatned* for its *Final Note*; This would not only be exceeding *difficult*, but *impoſſible* alſo to be

perform'd *in Tune* upon that Instrument; and if he would play it in its *Natural Key C*, he could not, being that Instrument will go no *lower* than *D*; wherefore he must consider *which Key* is the best for him, and as *D* is a very *proper Key* for his Purpose, he must endeavour to play it in *that Key*; which being in this case a *Transposition also* from *C*, as well as the *written Key*, must have the Notes *F* and *C sharpned* (as may be seen in the *Plate* directly over the *D* in *C Key*); and therefore there must be two *Sharps* at the head of the *Staff* instead of the *four Flats*. All that *now* remains to be done, is to know *what Clef* must *he suppos'd* instead of the *written one*, to make the *same Note* serve for *D*, that is *now A flatned*.

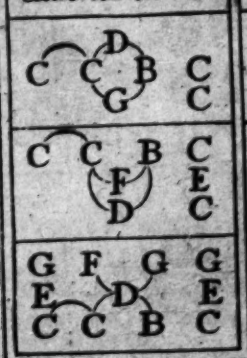
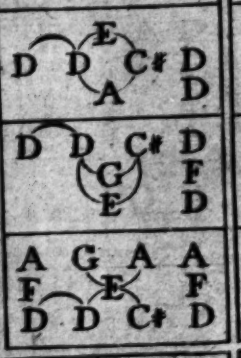
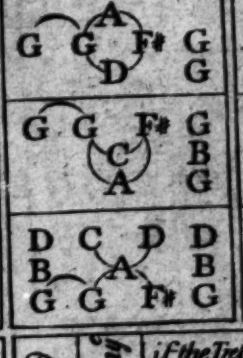
As we before found that the *Tenor Clef* on the *fourth Line* reduced this *Piece of Musick* to *C* its *Natural Key*, so now we must put *the Column* in the *Slider* wherein *C* is on the *fourth Line*, directly over *that* wherein the *Figure* 2 is with the *Character* of a *Sharp* under it, observing that the *Lines* of the *Divisions* in the *Slider* do coincide with *their Correspondents* in the rest of the *Plate*, and not with the *subdivided ones*: After this is done, by looking in the *Column* in the *Slider* which is directly over the word *Key*, we shall find that *by supposing* the *Treble* Clef on the *second Line*, and also *by supposing two Sharps* to be at the head of the *Staff*, instead of the *Clef*, and of the *four Flats* there *written*, that *thereby A flatned* will *now* be become *D*, which is one of the most *proper Keys* for the *German Flute*.

We

WE think that what has been ſaid is ſufficient to give a *True Idea* of *Tranſpoſition*, and alſo to ſhew the *Uſes* which *Plate* 4 ſerves for: Wherefore we will conclude with ſaying, That we have endeavour'd to be as *Clear* and *Intelligible* as poſſibly we could; and hope that the *Plates*, and the *Examples* in *Notes*, in *Letters*, and in *Figures*, will have made this *Treatiſe* as *Uſeful* and *Inſtructive* as we intended it ſhould be.

FINIS.

Plate 1.

cadence in C	cadence in D	cadence in E	cadence in F	cadence in G	cadence in A
		has not this cadence.			

Discord	Preparing	if the Treble keeps on, and y^e Bass: Rises	Falls	Resolv'd by y^e	if the Treble falls 1 Deg. and y^e Bass: Rises	Falls
9th	3	1	–	8	Keeps On	
	5	4 or 5		6	3 or 6	
	6	5 or 4		3	6 or 3	
7th	8	1	–	6	Keeps On	
	6	–	1	3	4 or 5	
	5	–	3	5	1 –	
	3	4 or 5				

The 2d. differs from the 9th. by it's being Prepar'd & Resolv'd by y^e Bass.

Discord	Preparing	if the Bass keeps on, and y^e Treble: Rises	Falls	Resolv'd by y^e	if the Bass falls 1 Deg. and y^e Treble: Rises	Falls
2d	8	1	–	3	Keeps On	
	3	–	1	5	3 or 6	
	5	5 or 4		6	4 or 3	
	6	4 or 5				

Discord	Preparing	if the Treble keeps on, and y^e Bass: Rises	Falls	Resolv'd by y^e	if the Treble falls 1 Deg. and y^e Bass: Rises	Falls
6th 5	8	4 or 5		3	1	–
	6	1	–	6	6 or 3	
	3	6 or 3				
5th 4	8	5 or 4		3	Keeps On	
	6	3 or 6		6	5 or 4	
	5	1	–	8	3 or 6	
	3	–	1			

Plate 1.

Key	C	D	E	F	G	A	Key
C	C	D	E	F	G	A	C
G	G	A	B	C	D	E	G
D	D	E	F♯	G	A	B	D
A	A	B	C♯	D	E	F♯	A
E	E	F♯	G♯	A	B	C♯	E
B	B	C♯	D♯	E	F♯	G♯	B
F♯	F♯	G♯	A♯	B	C♯	D♯	F♯
C♯	C♯	D♯	E♯	F♯	G♯	A♯	C♯
F	F	G	A	B♭	C	D	F
B♭	B♭	C	D	E♭	F	G	B♭
E♭	E♭	F	G	A♭	B♭	C	E♭
A♭	A♭	B♭	C	D♭	E♭	F	A♭
D♭	D♭	E♭	F	G♭	A♭	B♭	D♭
G♭	G♭	A♭	B♭	C♭	D♭	E♭	G♭
C♭	C♭	D♭	E♭	F♭	G♭	A♭	C♭
Key	C	D	E	F	G	A	Key

Plate 1.

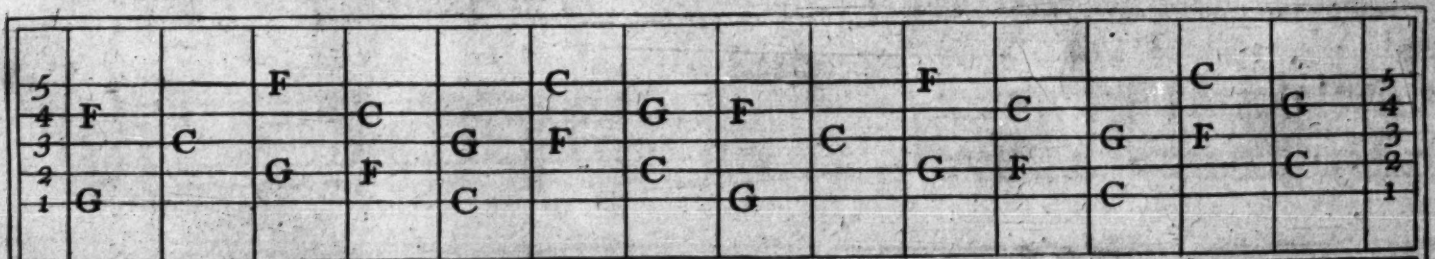
Plate 2.

A Treatise on Harmony.

Key	C		D		E		F		G		A		Key
Unison	1 C	3 5 8 E G C	1 D	3 5 8 F A D	1 E	3 5 8 G B E	1 F	3 5 8 A C F	1 G	3 5 8 B D G	1 A	3 5 8 C E A	Unison
2d	D	3 6 8 F B D	E	3 6 8 G C♯ E	F	3 6 8 A D F	5 G	3 6 8 B♭ E G	5 A	3 6 8 C F♯ A	B	3 6 8 D G♯ B	2d
3d	3 E	3 6 8 G C E	3 F	3 6 8 A D F	3 G	3 6 8 B E G	3 A	3 6 8 C F A	B	3 6 8 D G B	3 C	3 6 8 E A C	3d
4th	5 F	3 5 8 A C F	4 G	3 5 8 B♭ D G	2 A	3 5 8 C E A	B♭	3 5 8 D F B♭	3 C	3 5 8 E G C	4 D	3 5 8 F A D	4th
5th	2 G	3 5 8 B D G	2 A	3 5 8 C♯ E A	B	3 6 8 D G♯ B	2 C	3 5 8 E G C	2 D	3 5 8 F♯ A D	2 E	3 5 8 G♯ B E	5th
6th	4 A	3 6 8 C F A	B♭	3 6 8 D G B♭	4 C	3 6 8 E A C	4 D	3 6 8 F B♭ D	4 E	3 6 8 G C E	5 F	3 6 8 A D F	6th
7th	B	3 6 8 D G B	C♯	3 6 8 E A C♯	5 D	3 5 8 F A D	E	3 6 8 G C E	F♯	3 6 8 A D F♯	G♯	3 6 8 B E G♯	7th
8ve	1 C	3 5 8 E G C	1 D	3 5 8 F A D	1 E	3 5 8 G B E	1 F	3 5 8 A C F	1 G	3 5 8 B D G	1 A	3 5 8 C E A	8ve

Key	C		D		E		F		G		A		Key
8ve	C	8 6 C E	D	8 6 D F	E	8 6 E G	F	8 6 F A	G	8 6 G B	A	8 6 A C	8ve
7th	B	3 6 8 G D B	C♯	3 6 8 A E C♯	D	6 8 F D	E	3 6 8 C G E	F♯	3 6 8 D A F♯	G♯	3 6 8 E B G♯	7th
6th	A	3 8 F A	B♭	3 8 G B♭	C	3 8 A C	D	3 8 B♭ D	E	3 8 C E	F	3 8 D F	6th
5th	G	5 3 C E	A	5 3 D F	B	5 3 8 E G B	C	5 3 F A	D	5 3 G B	E	5 3 A C	5th
4th	F	8 6 3 F A D	G	8 6 3 G B♭ E	A	8 6 A C	B♭	8 6 3 B♭ D G	C	8 6 3 C E A	D	8 6 3 D F B	4th
3d	E	3 8 C E	F	3 8 D F	G	3 8 E G	A	3 8 F A	B	3 8 G B	C	3 8 A C	3d
2d	D	5 3 8 G B D	E	5 3 8 A C♯ E	F	3 8 D F	G	5 3 8 C E G	A	5 3 8 D F♯ A	B	5 3 8 E G♯ B	2d
Unison	C	8 6 C E	D	8 6 D F	E	8 6 E G	F	8 6 F A	G	8 6 G B	A	8 6 A C	Unison

Plate 2.



#	Key	7 #	5 ♭	2 #	3 ♭	4 #	1 ♭	6 #	6 ♭	1 #	4 ♭	3 #	2 ♭	5 #	7 ♭	Key	♭
1	F	f♯	g♭	G	a♭	A	b♭	B	c♭	C	d♭	D	e♭	E	f♭	F	7
2	C	c♯	d♭	D	e♭	E	F	f♯	g♭	G	a♭	A	b♭	B	c♭	C	6
3	G	g♯	a♭	A	b♭	B	C	c♯	d♭	D	e♭	E	F	f♯	g♭	G	5
4	D	d♯	e♭	E	F	f♯	G	g♯	a♭	A	b♭	B	C	c♯	d♭	D	4
5	A	a♯	b♭	B	C	c♯	D	d♯	e♭	E	F	f♯	G	g♯	a♭	A	3
6	E	e♯	F	f♯	G	g♯	A	a♯	b♭	B	C	c♯	D	d♯	e♭	E	2
7	B	h	H	2	3	3	4	T	S	5	6	6	7	7	h	B	1

·5 2 1 4 7 · 6 3 0 3 6 · 7 4 1 2 5 ·
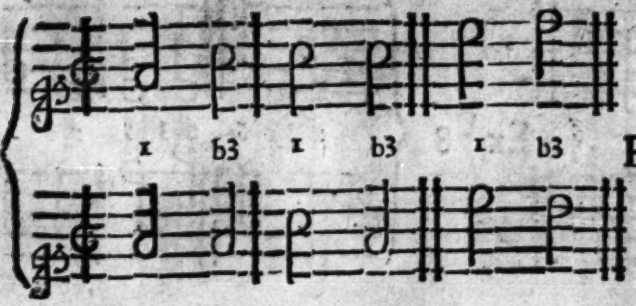
Ascending / Descending } the 3d. before FA is { RE. / LA.

	C	D	E	F	G	A	B♮	
G	FA	SOL	LA		DO	RE	MI	Durum
C	DO	RE	MI	FA	SOL	LA		Natura le.
F	SOL	LA		DO	RE	MI	FA	Mol le.
	C	D	E	F	G	A	B♭	
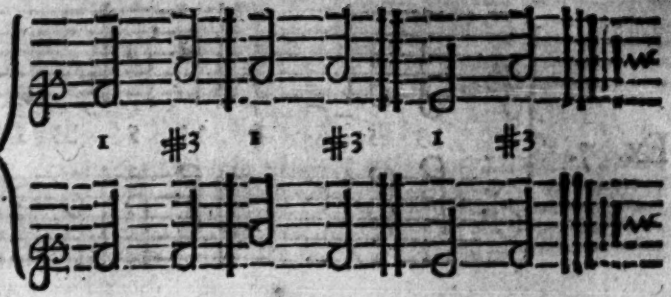
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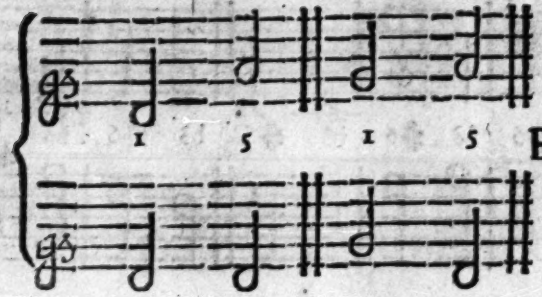
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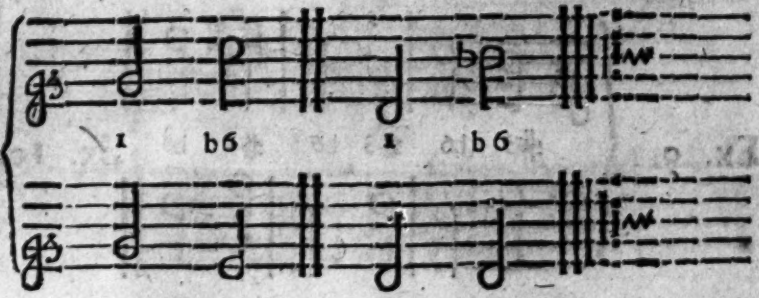


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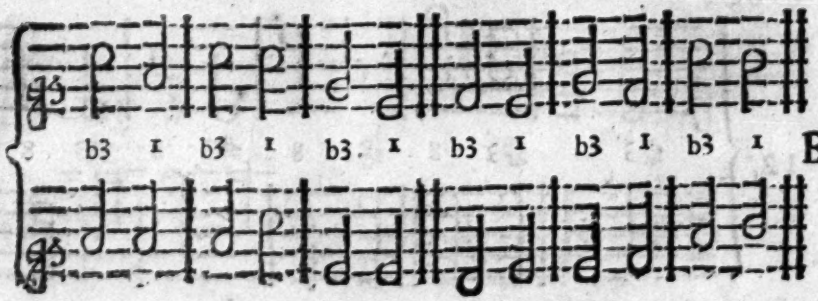


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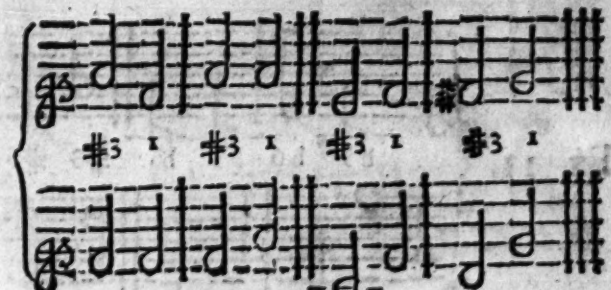


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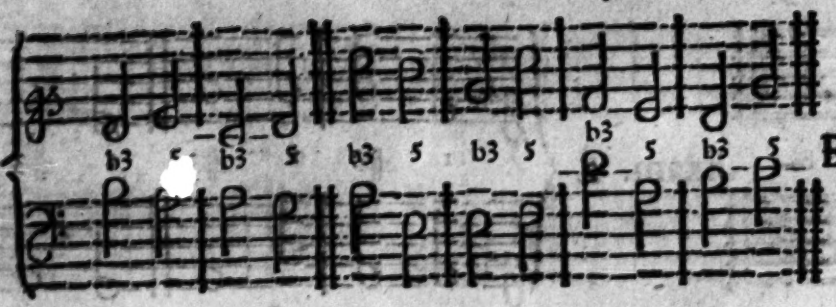


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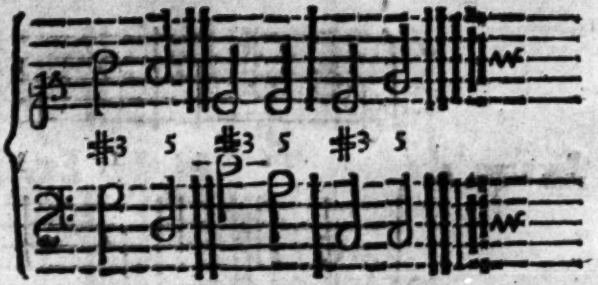


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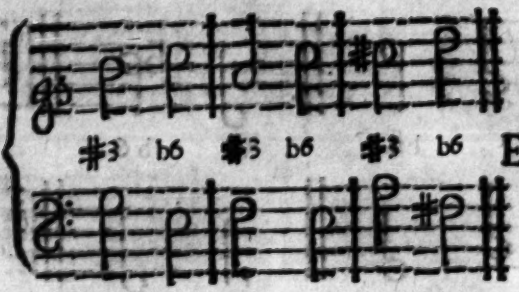


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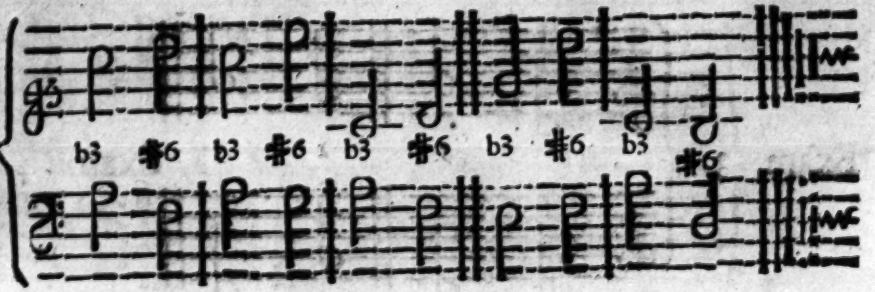


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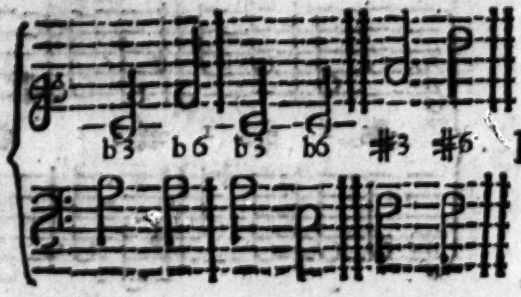


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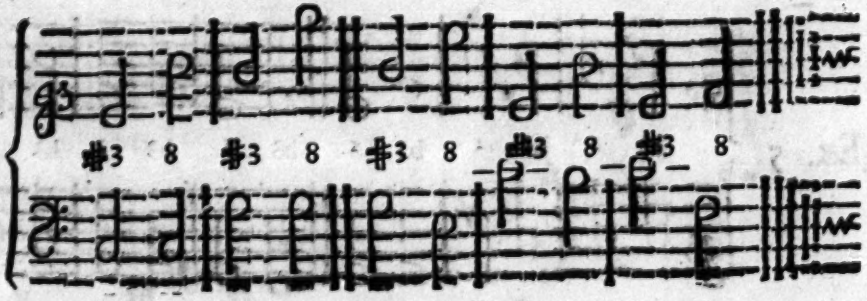


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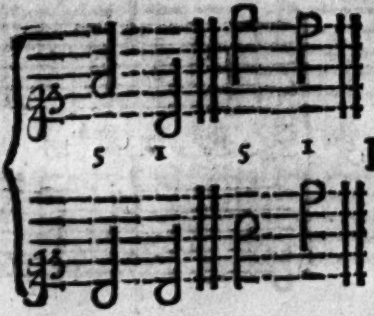


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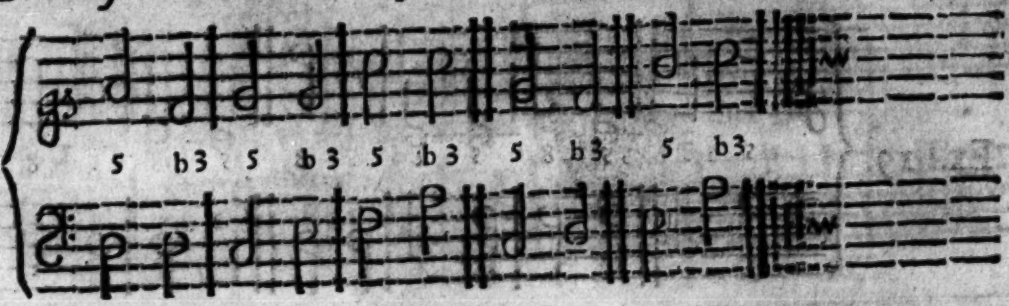


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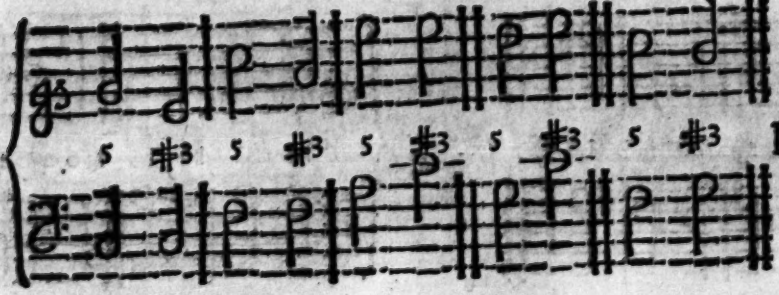


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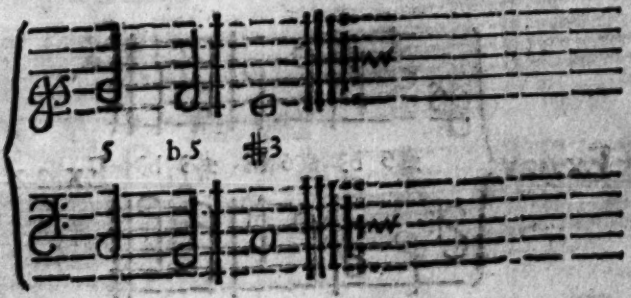


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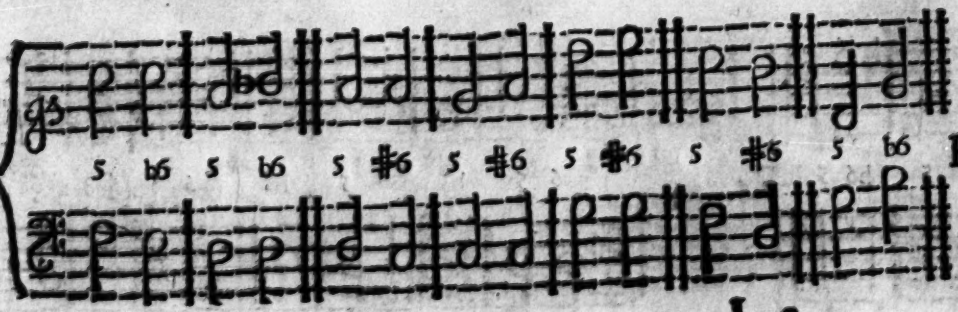


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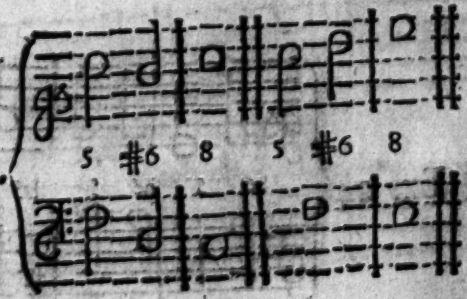


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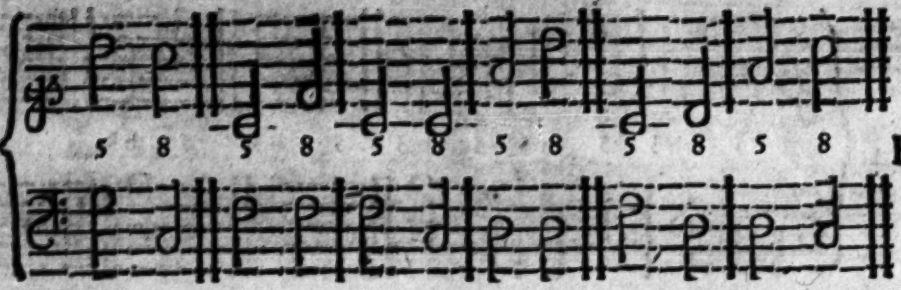


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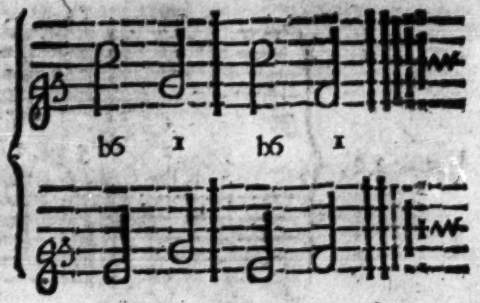


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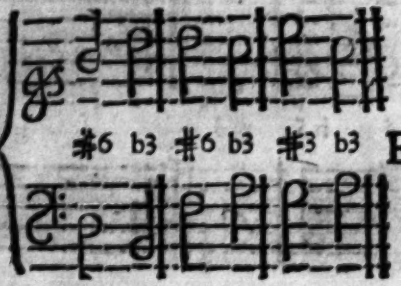


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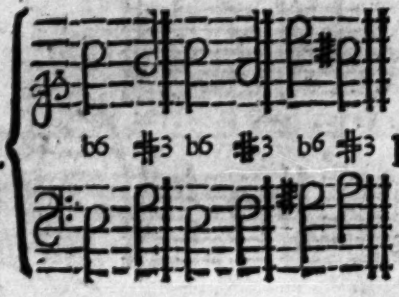


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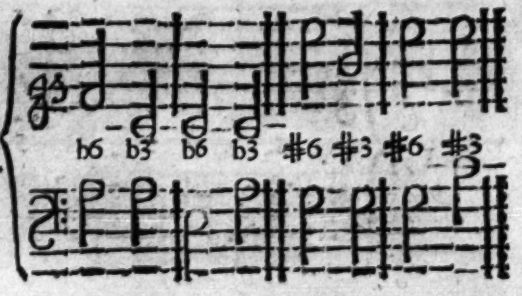


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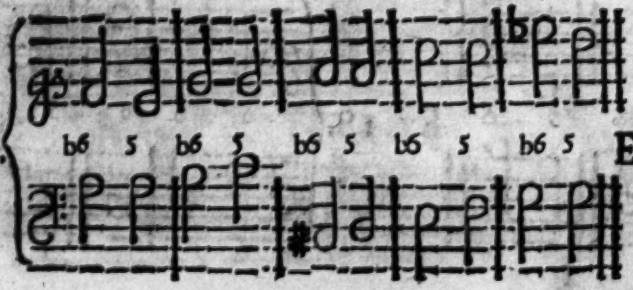


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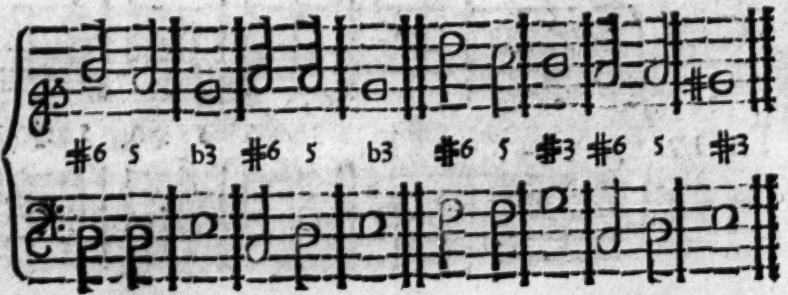


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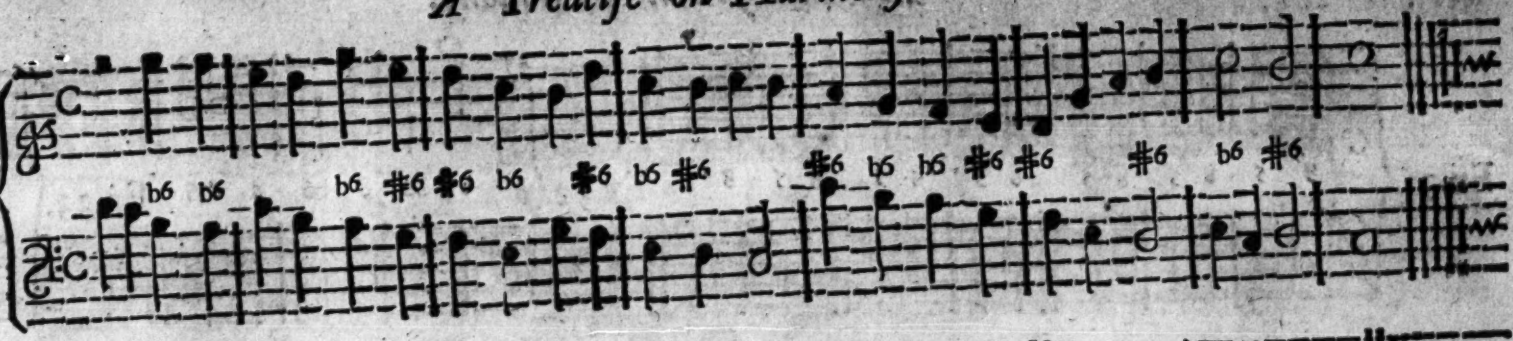


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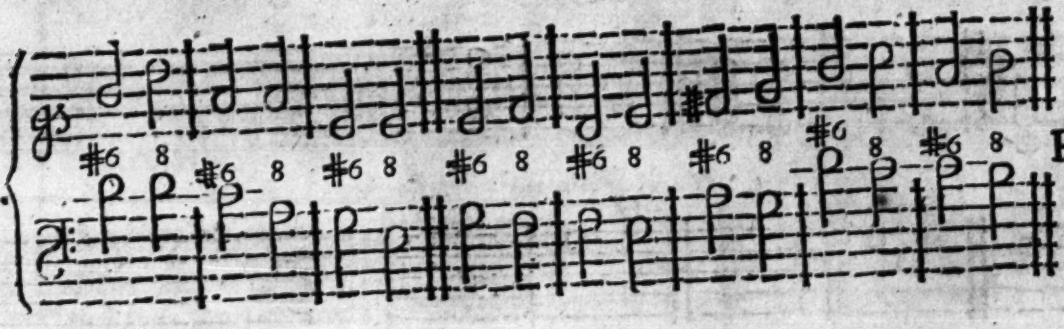


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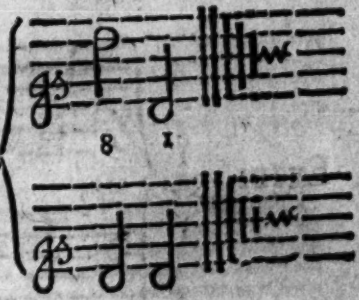


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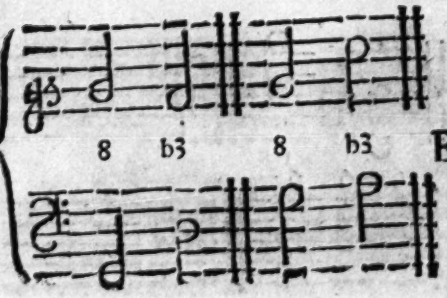


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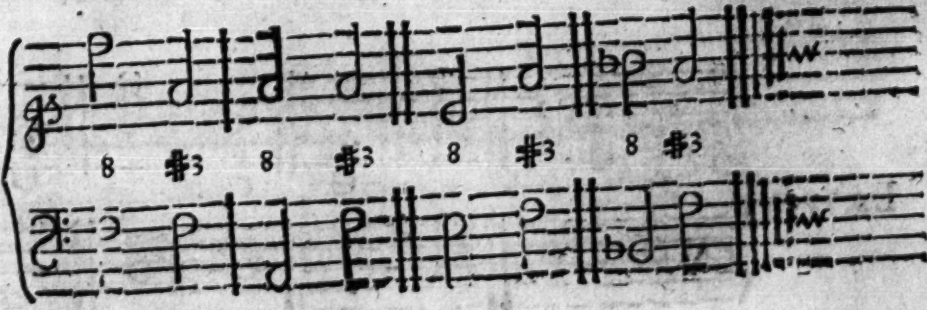


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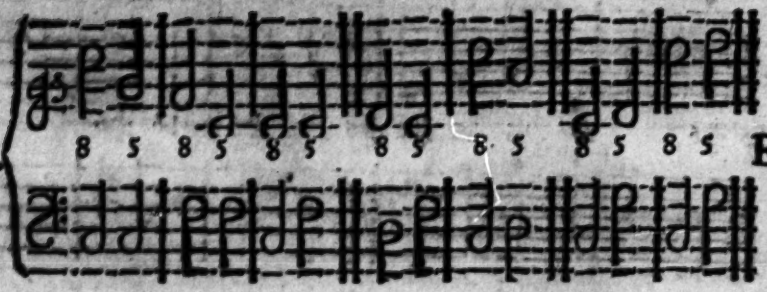


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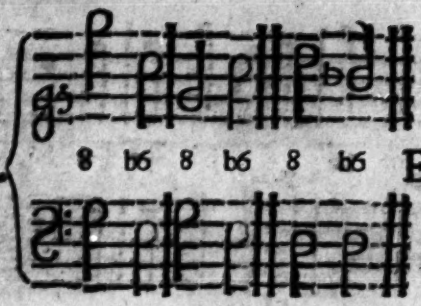


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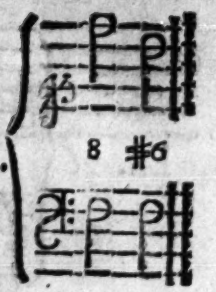


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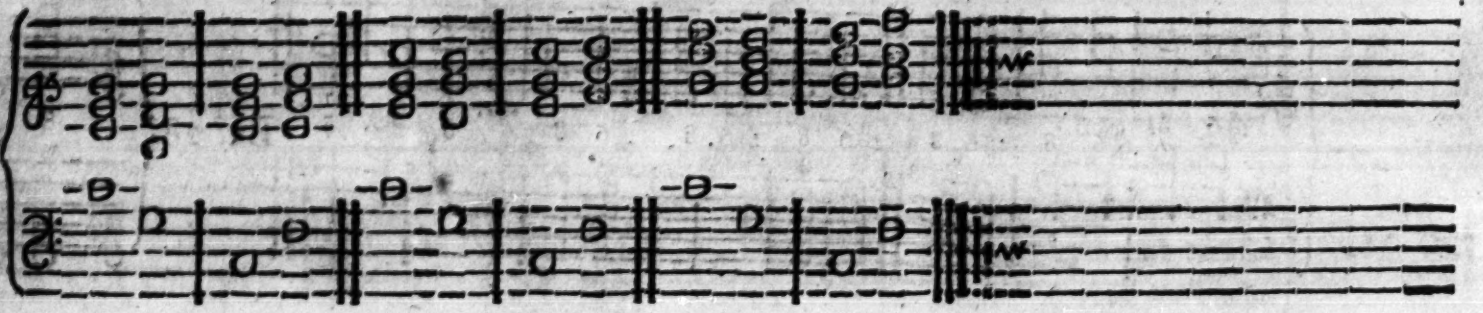


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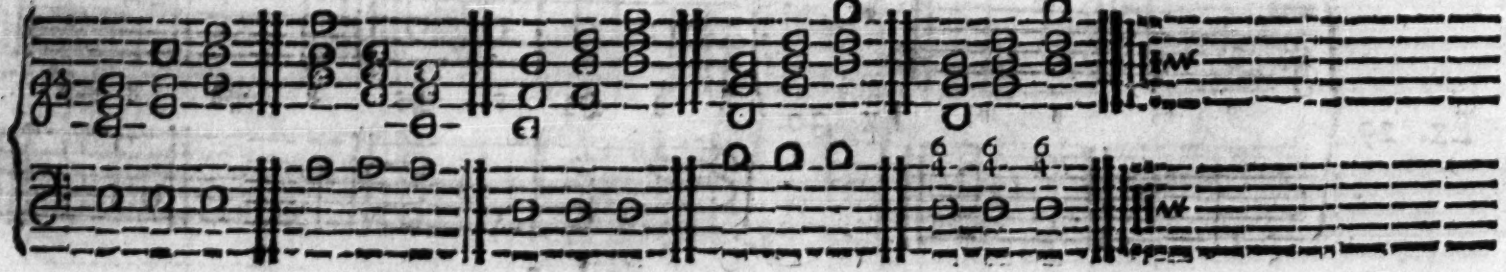


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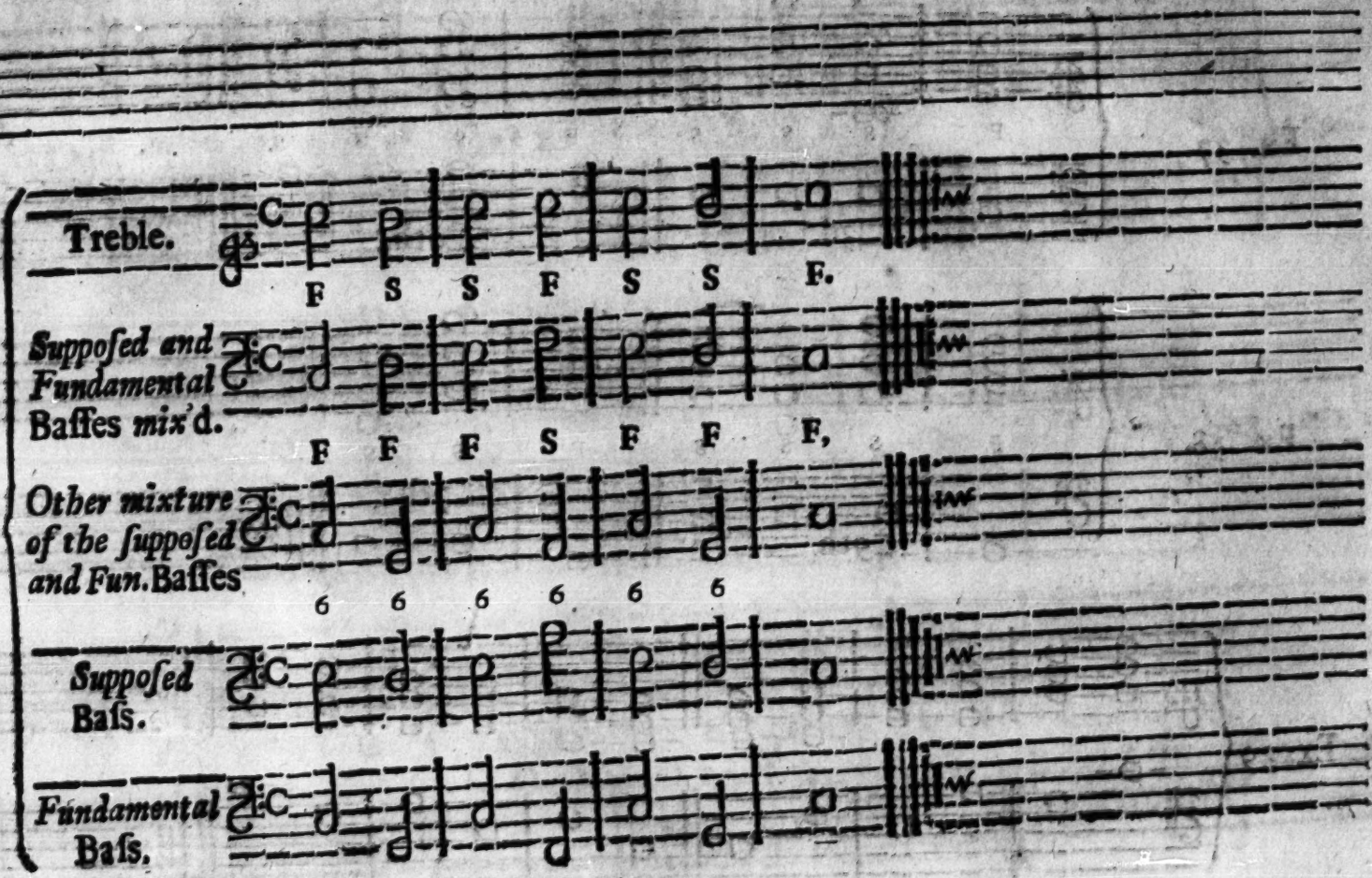


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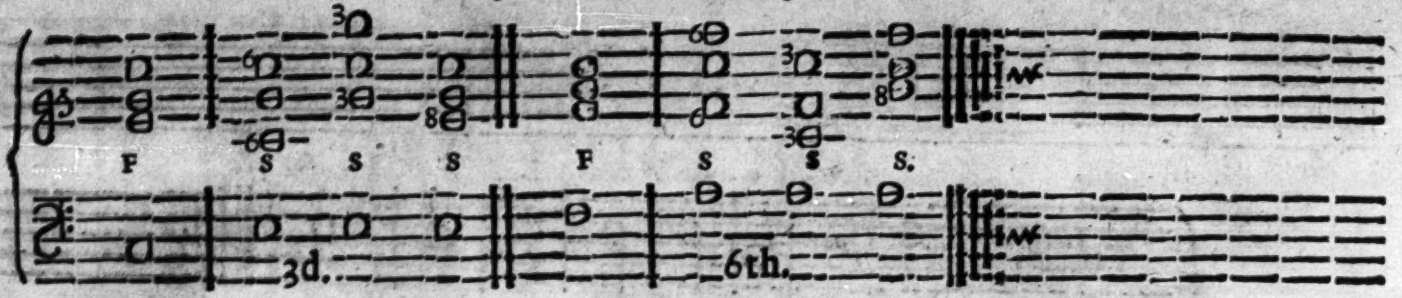


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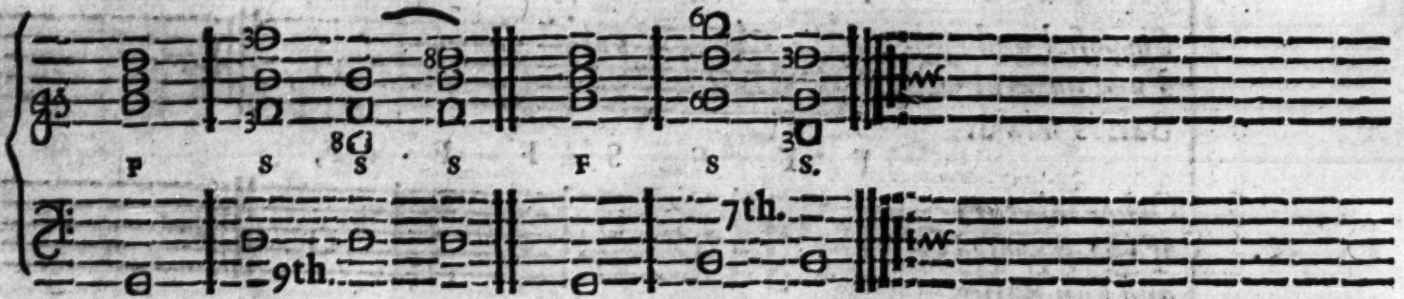


Ex. 36.


Treble.
F S S F S S F.
Suppoſed and Fundamental Baſſes mix'd.
F F F S F F F,
Other mixture of the ſuppoſed and Fun. Baſſes
6 6 6 6 6 6
Suppoſed Baſs.
Fundamental Baſs.

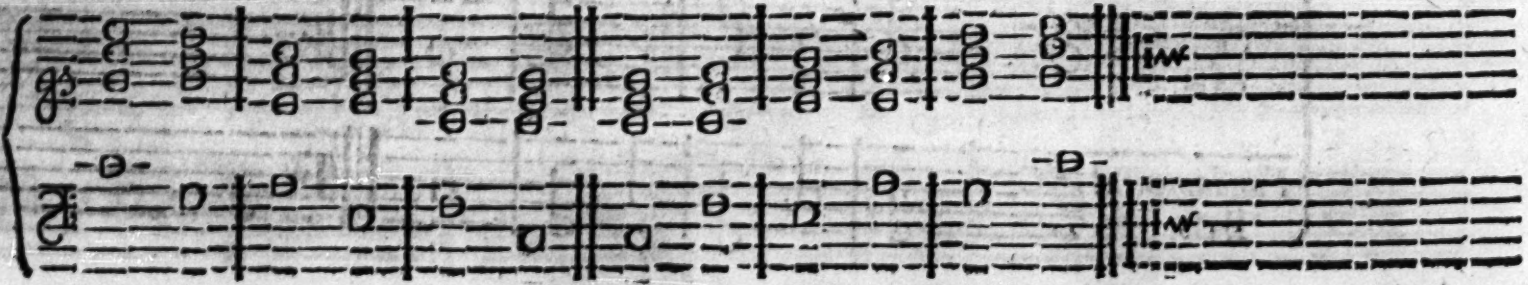
Ex. 37.
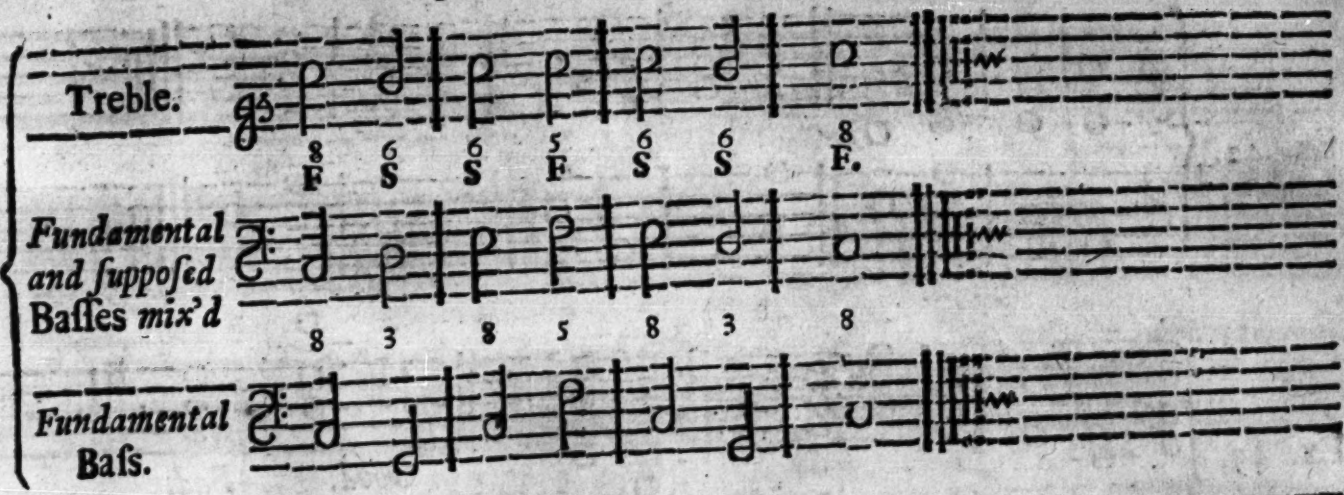


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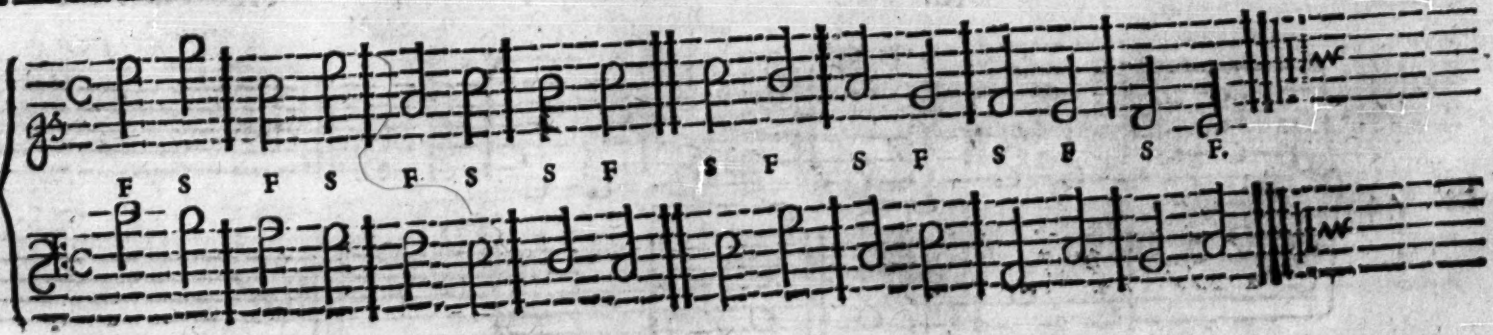


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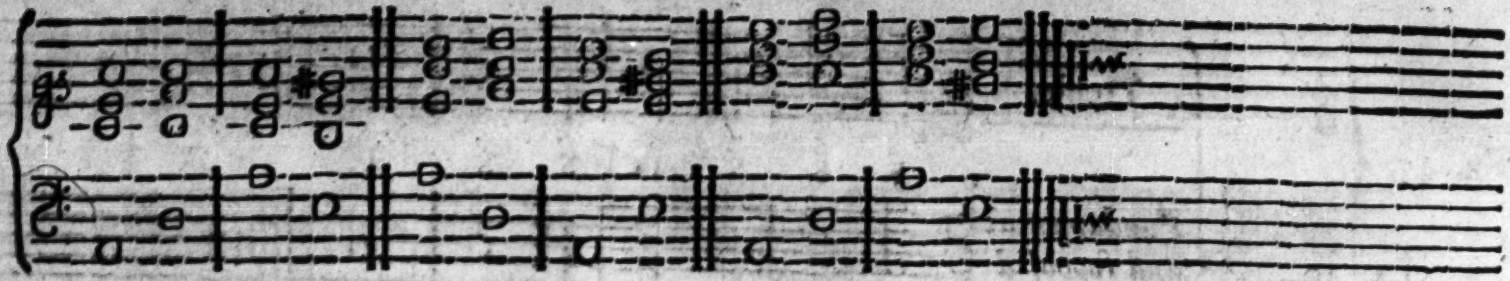


Ex. 40.


Treble.
8 6 6 5 6 6 8
F S S F S S F.
Fundamental and ſuppoſed Baſſes mix'd
8 3 8 5 8 3 8
Fundamental Baſs.
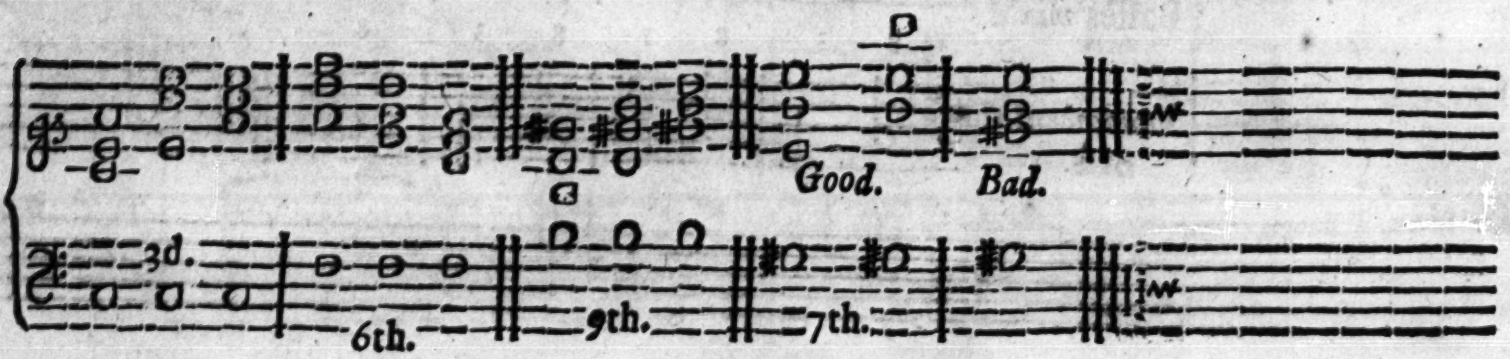
Ex. 41.


F S F S F S S F S F S F S F S F.
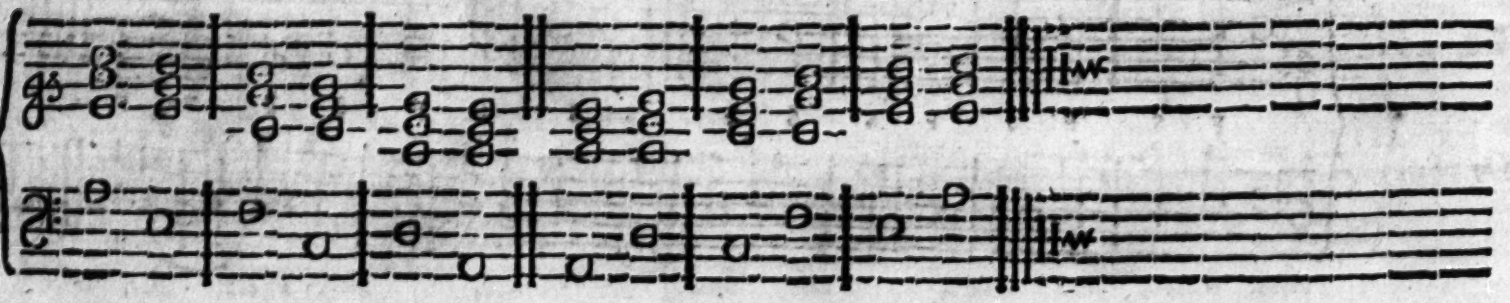
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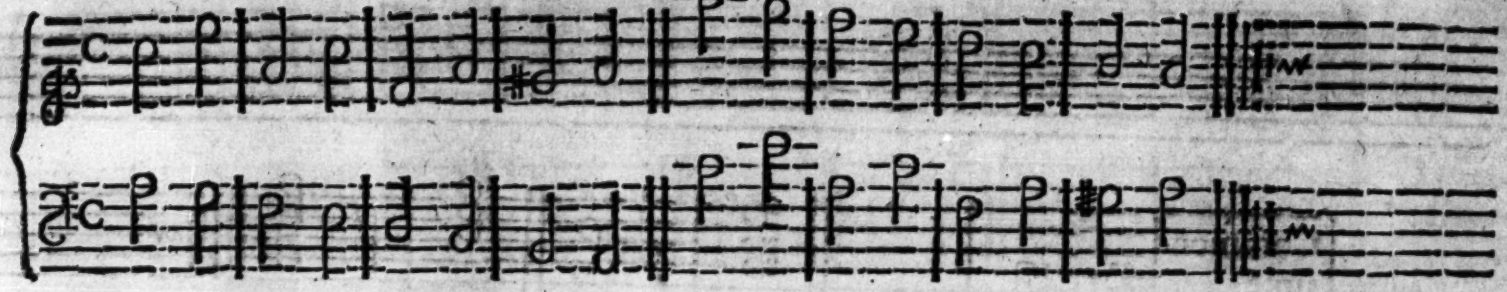


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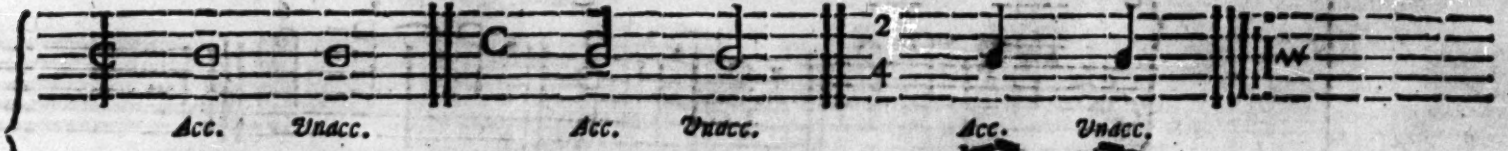


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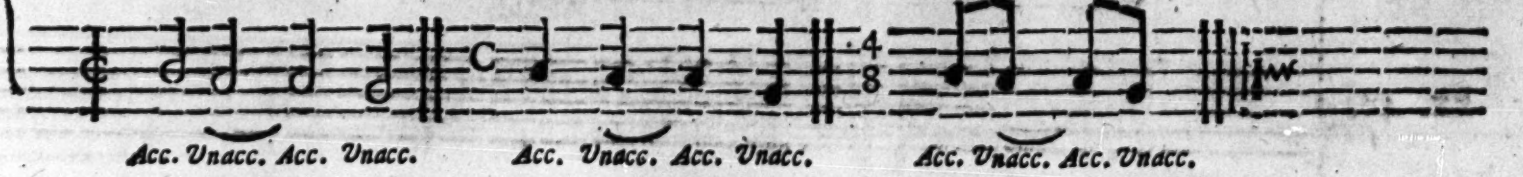


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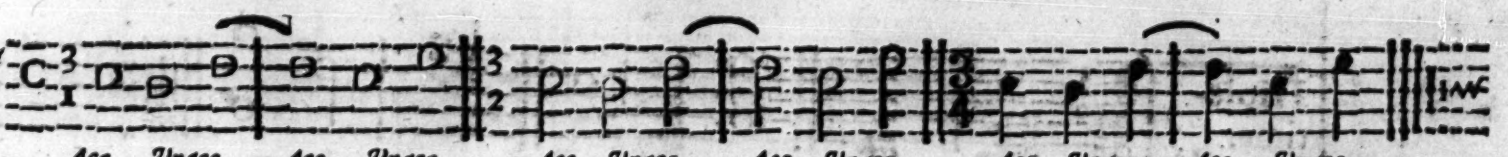


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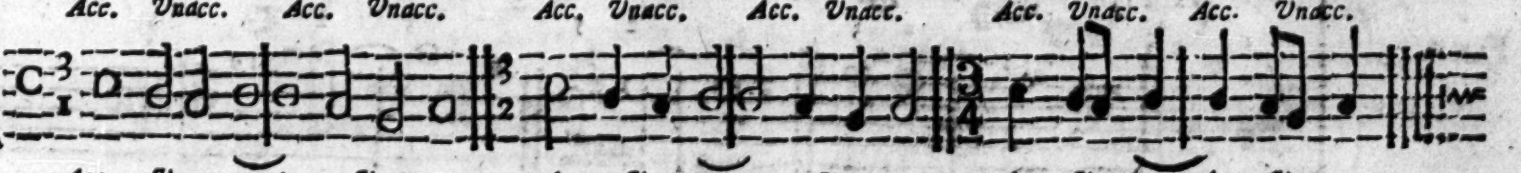


Or thus.
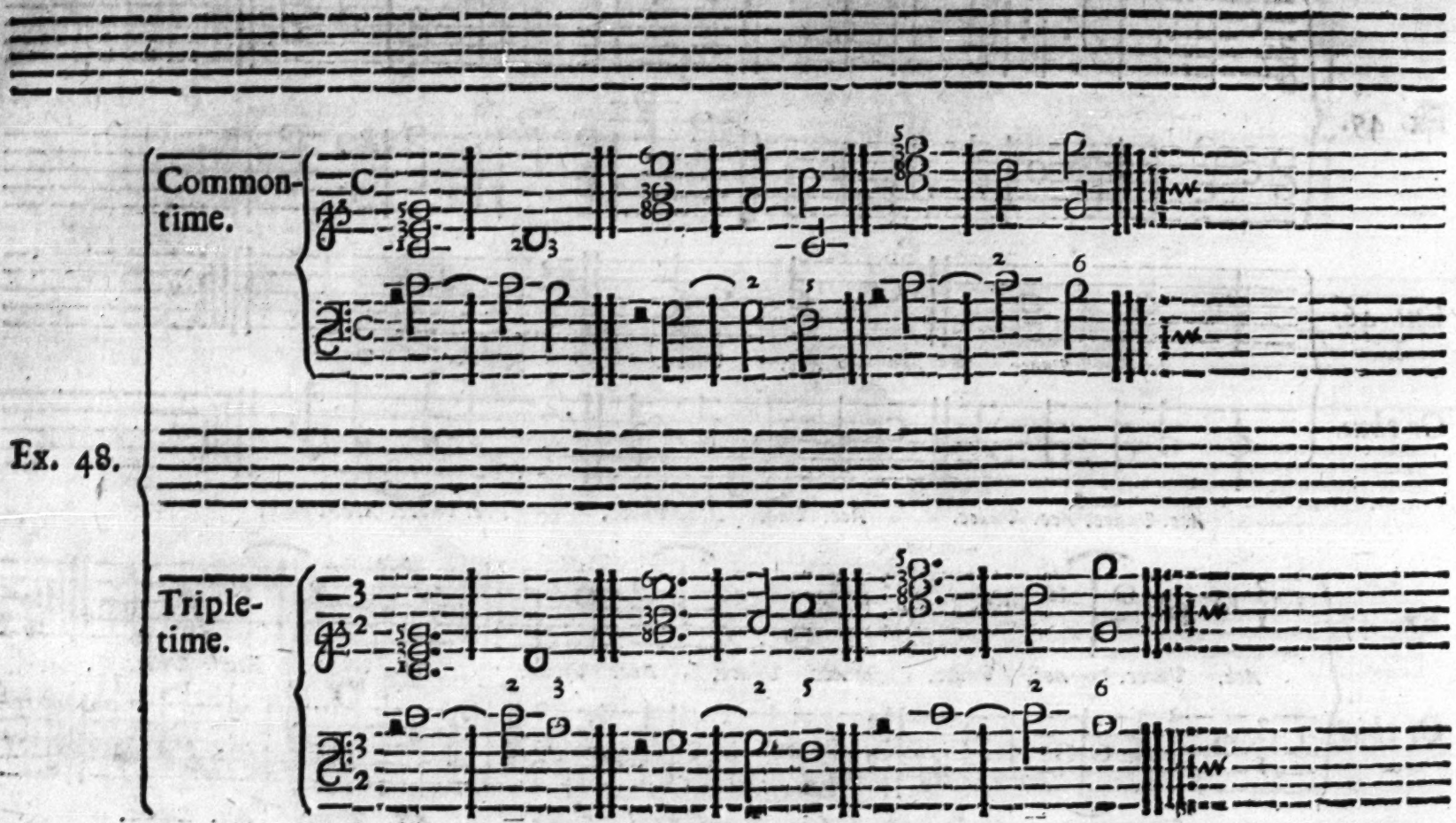


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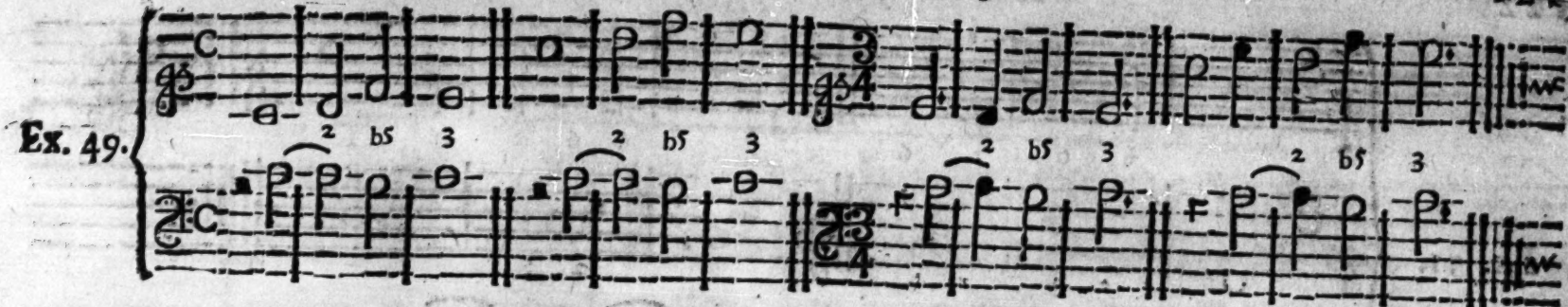


Or thus.
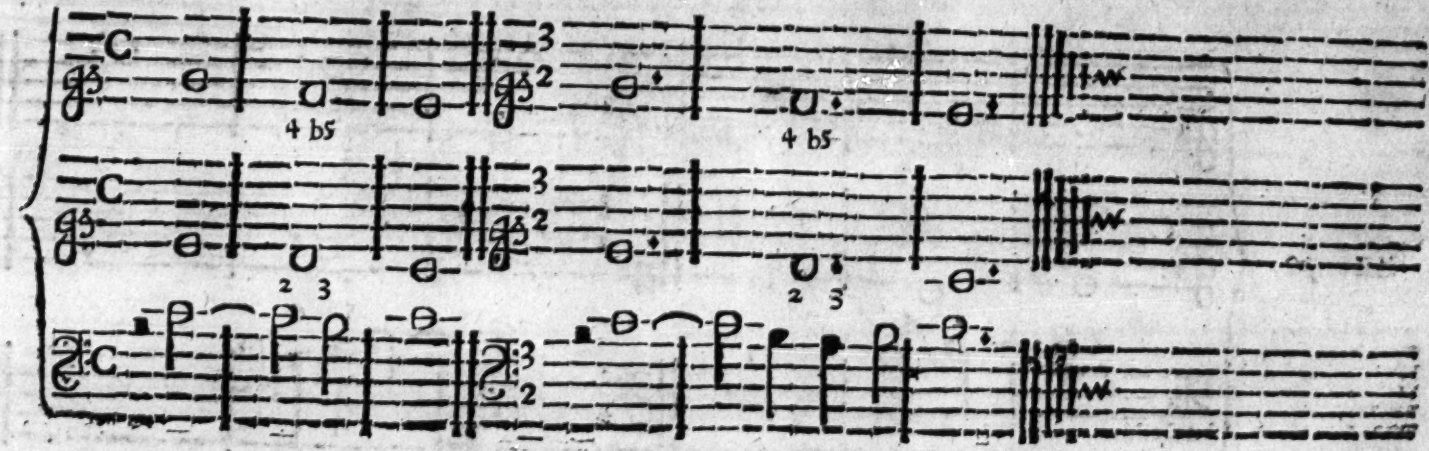


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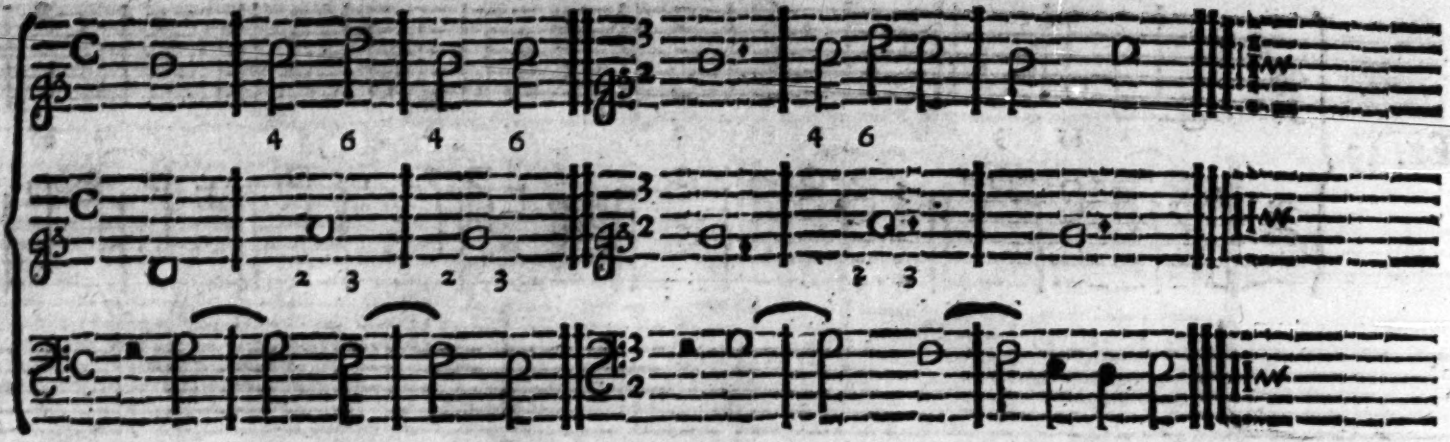


Ex. 49.
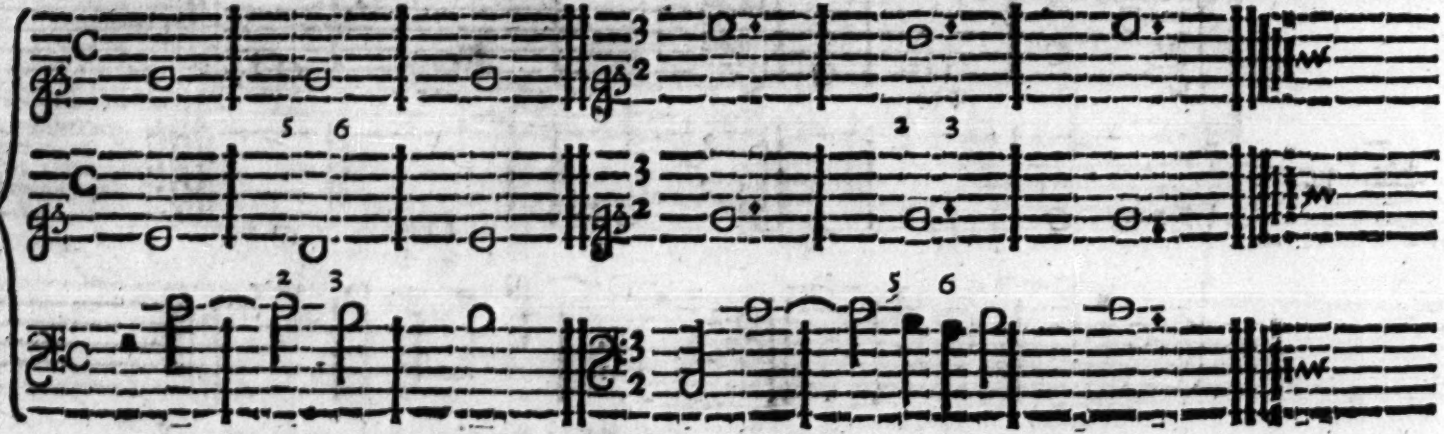


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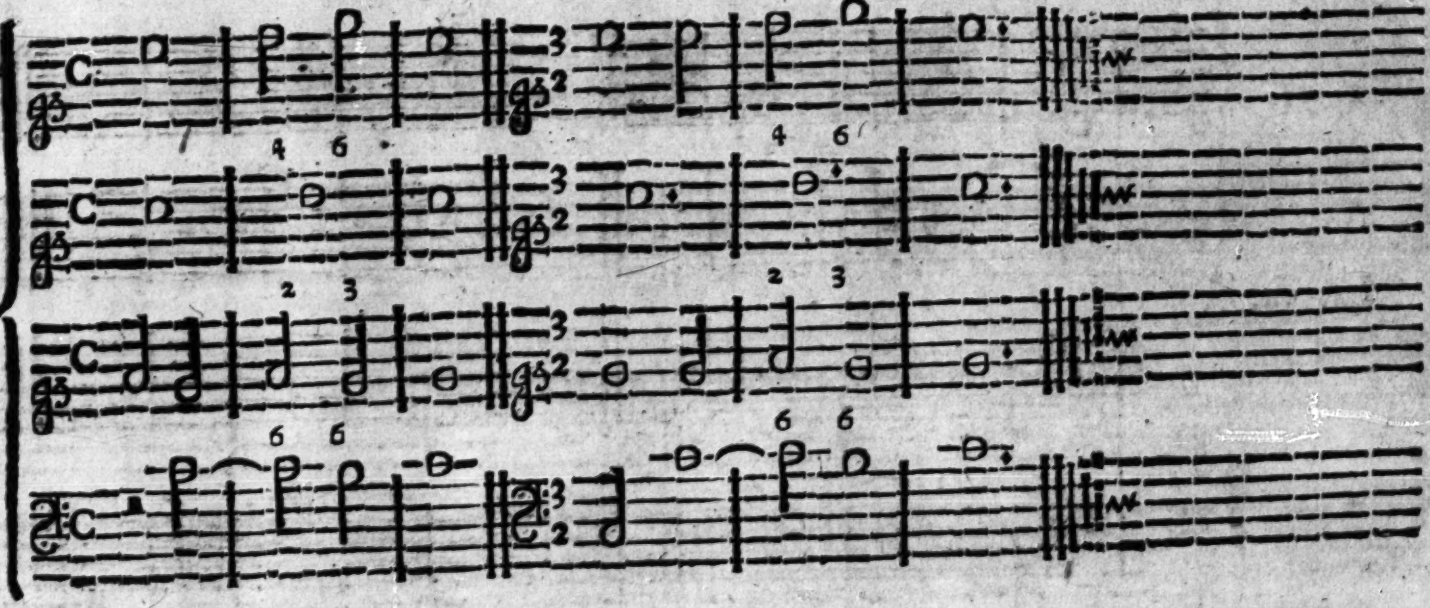


Ex. 51.
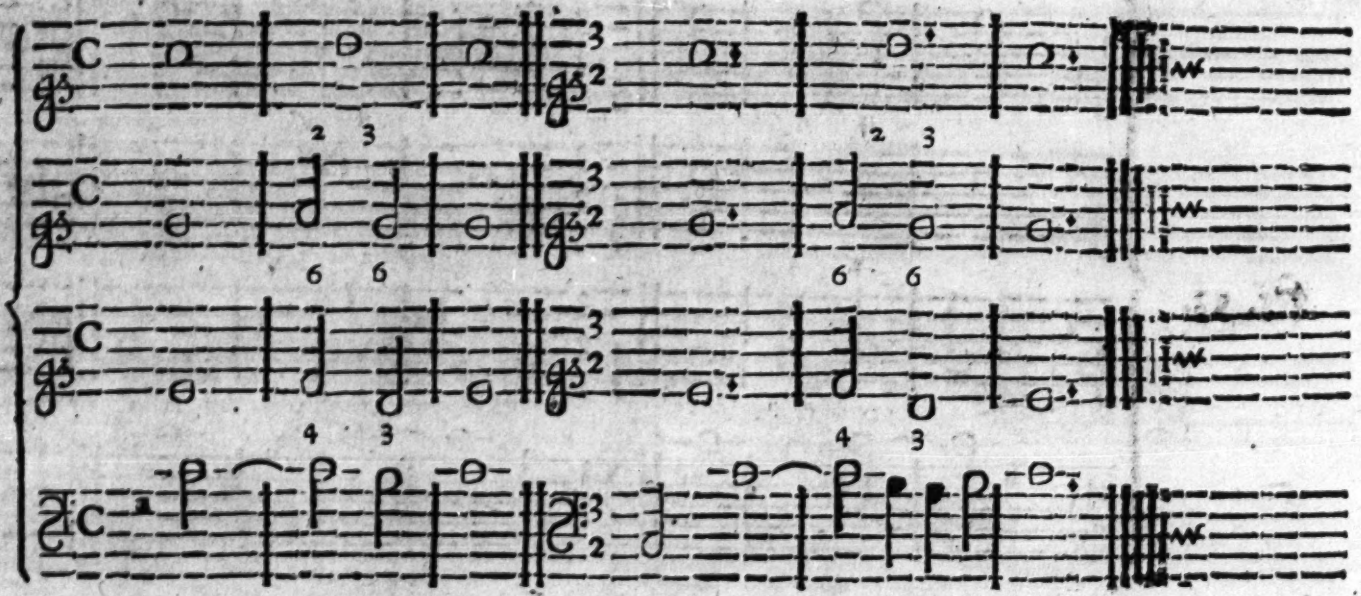


Ex. 52.



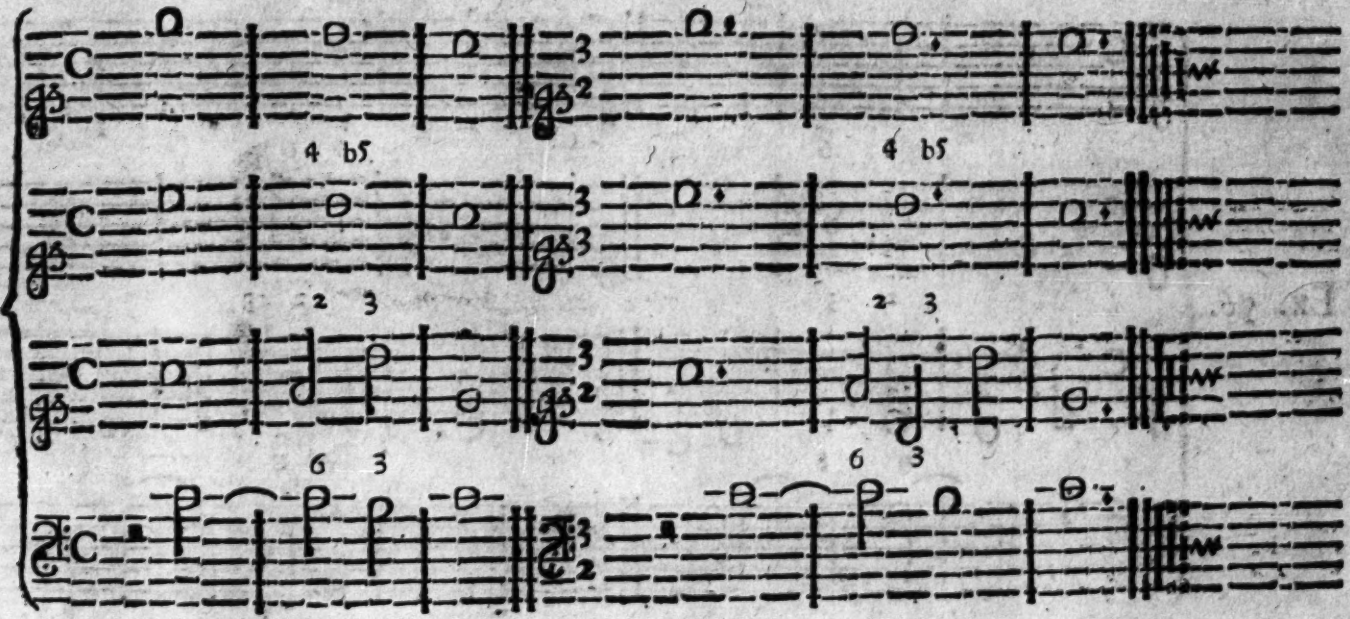
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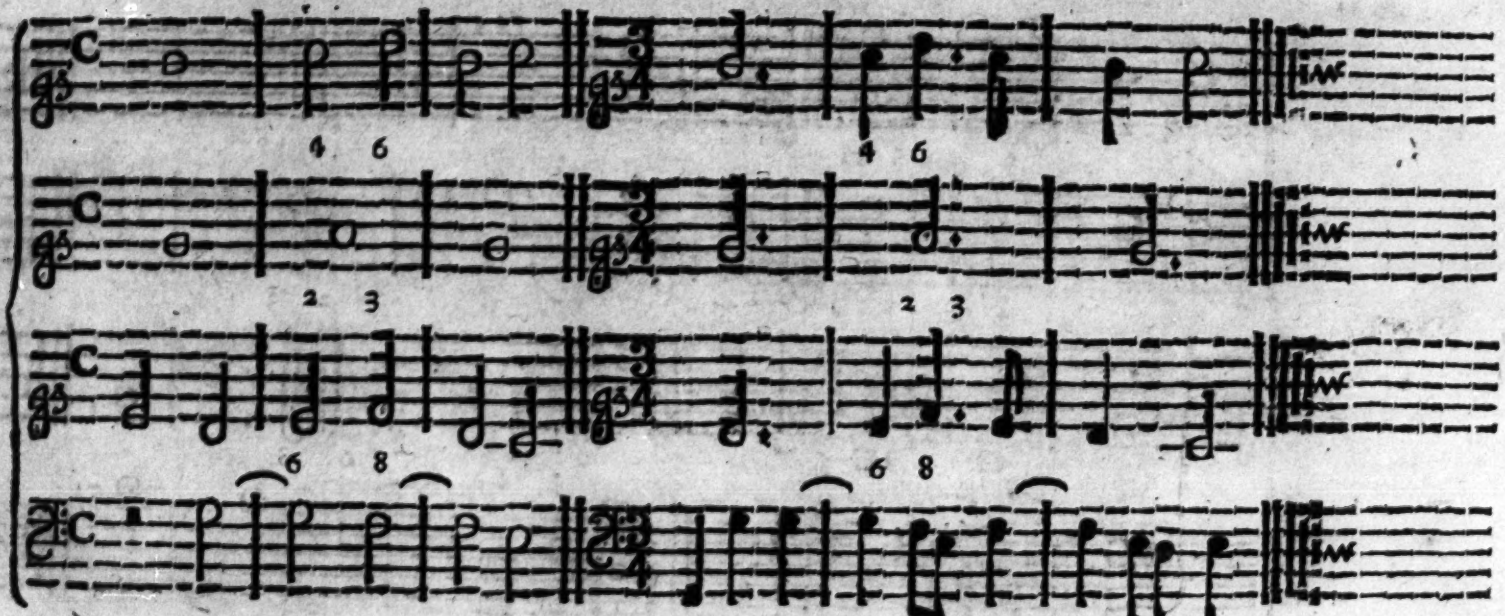


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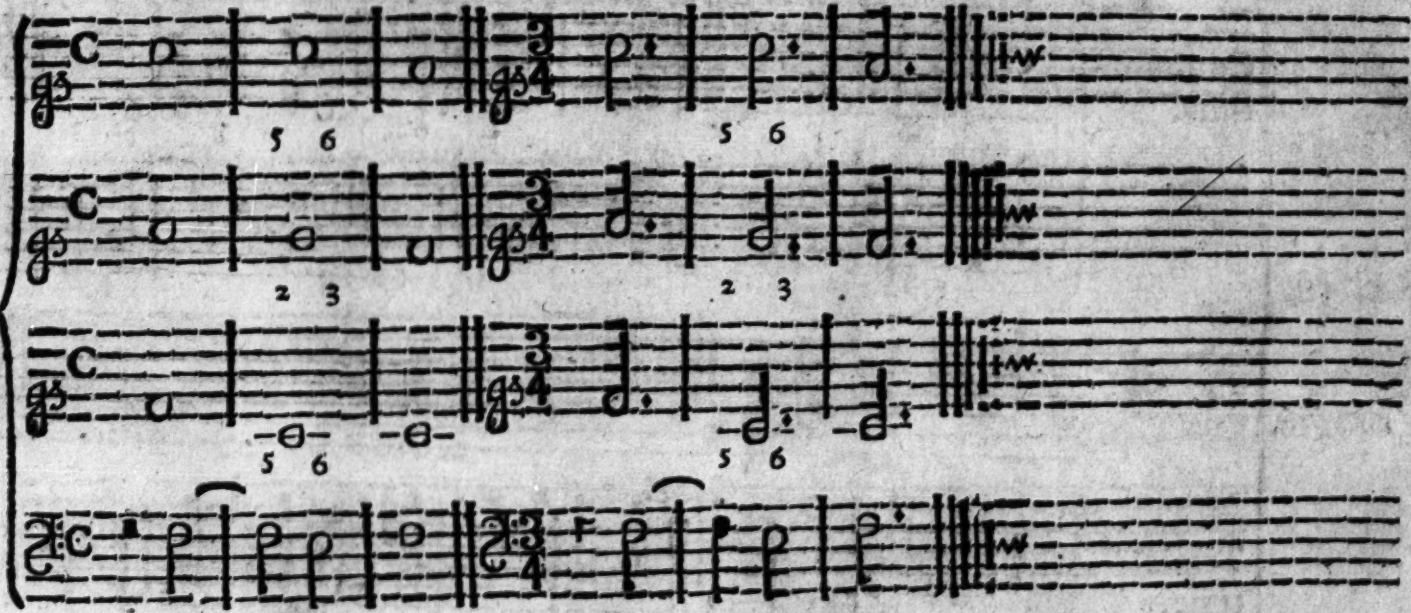


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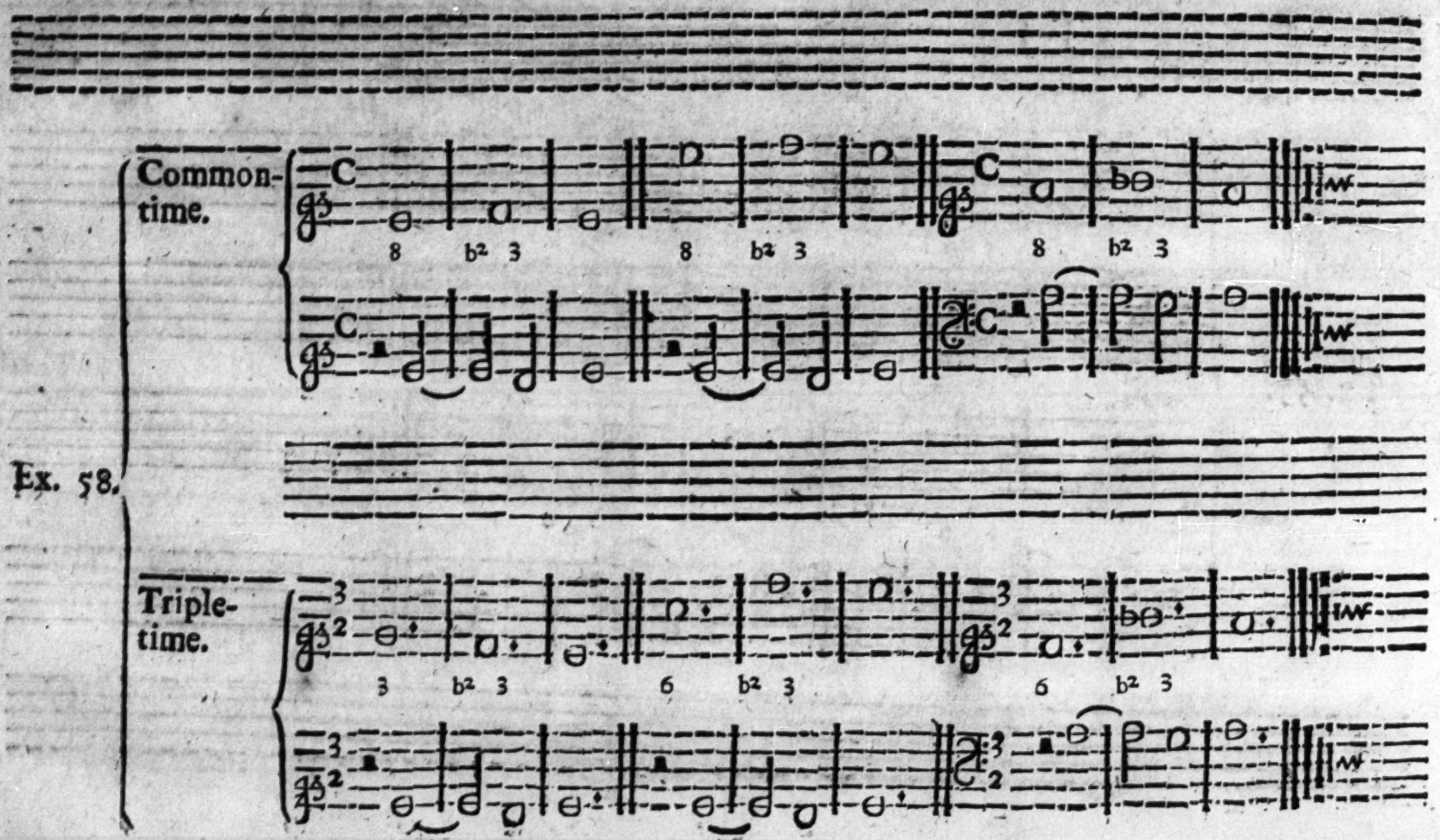


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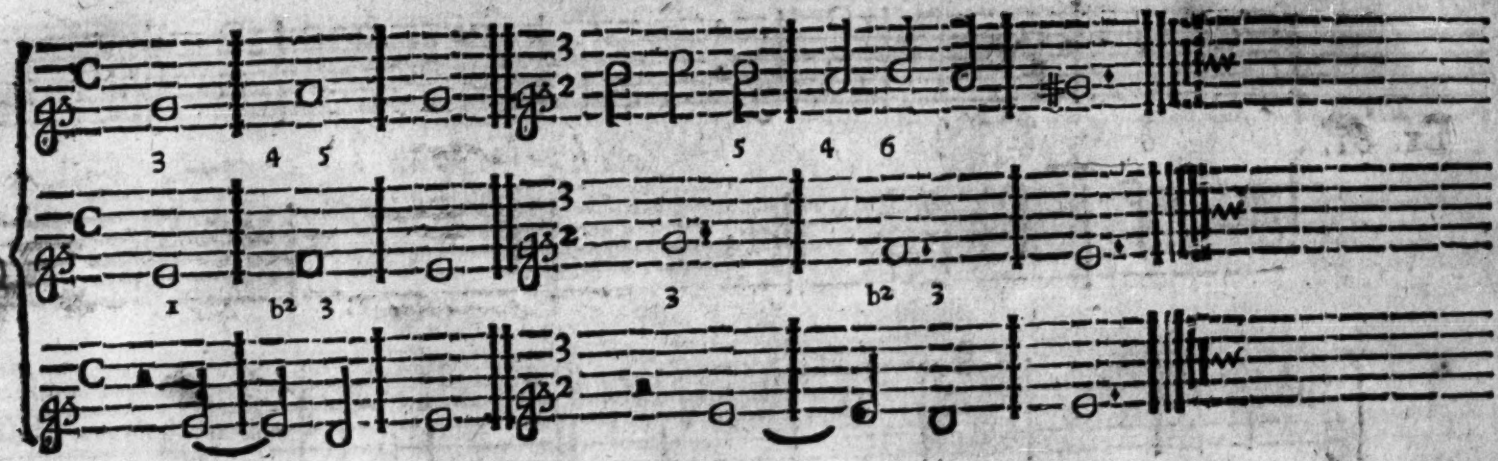


Ex. 57.
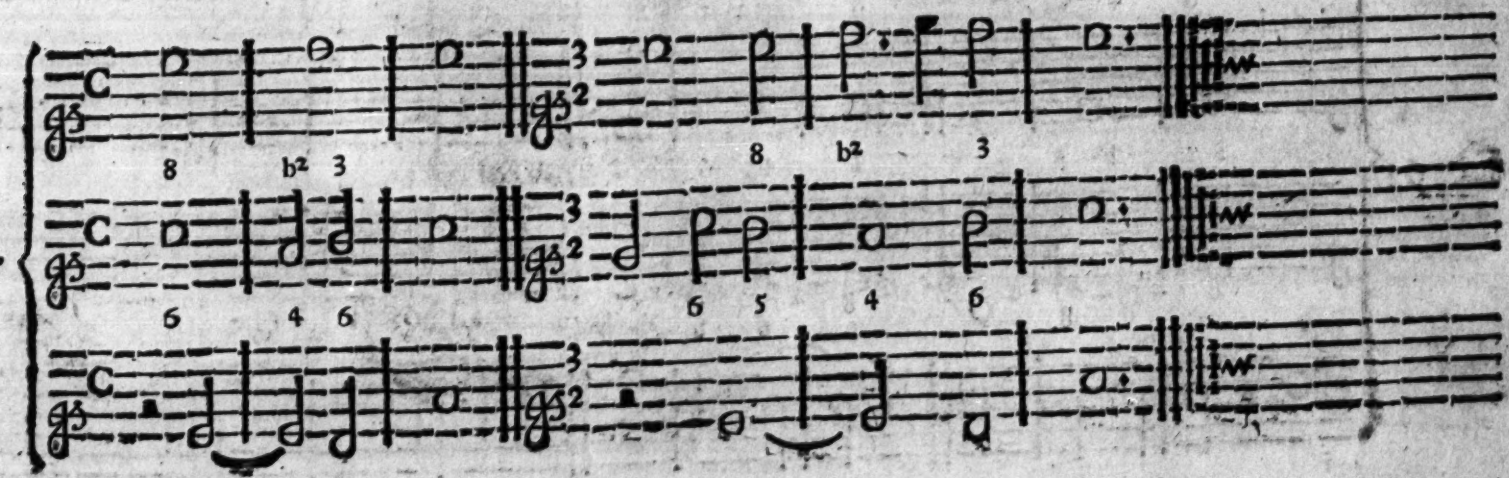


Ex. 58.
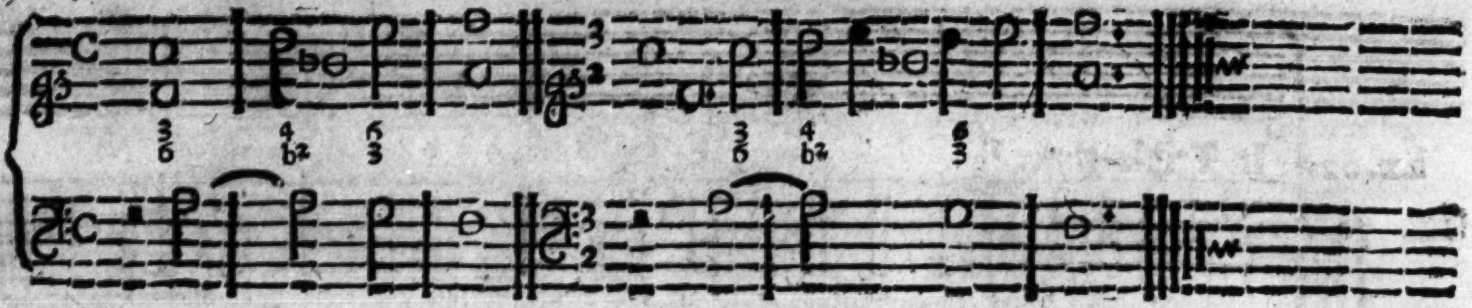


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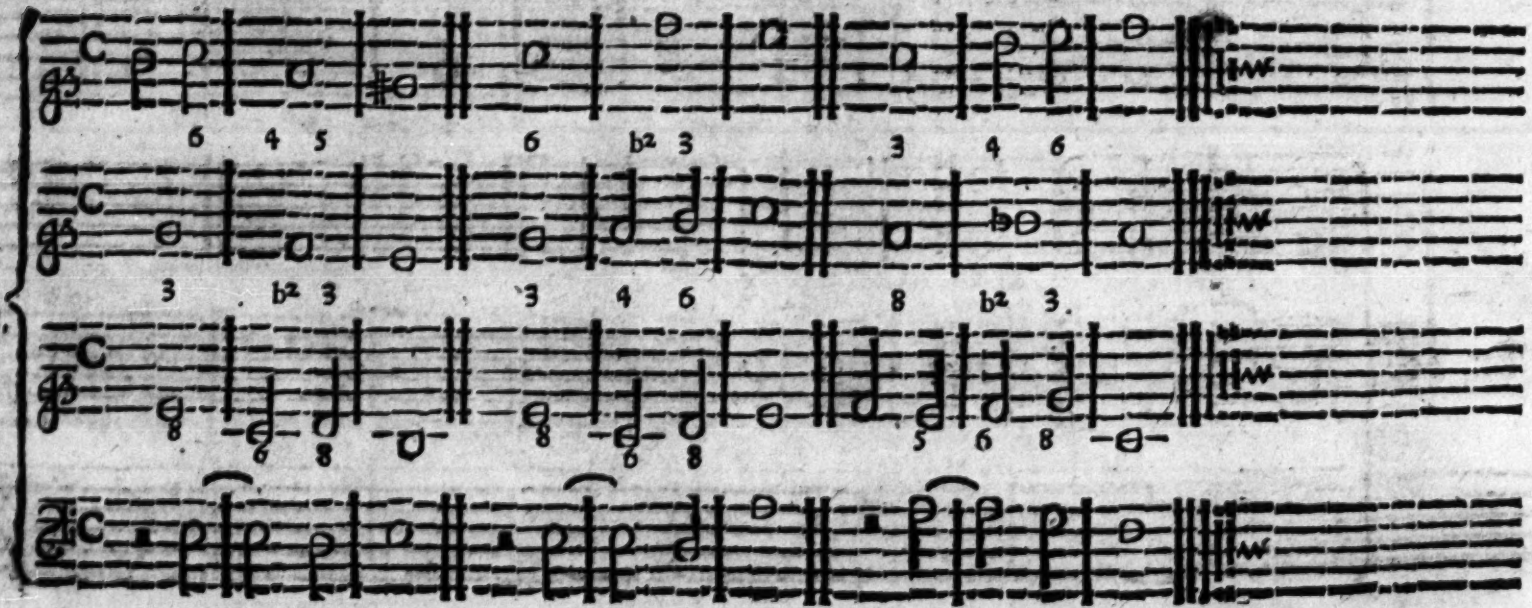


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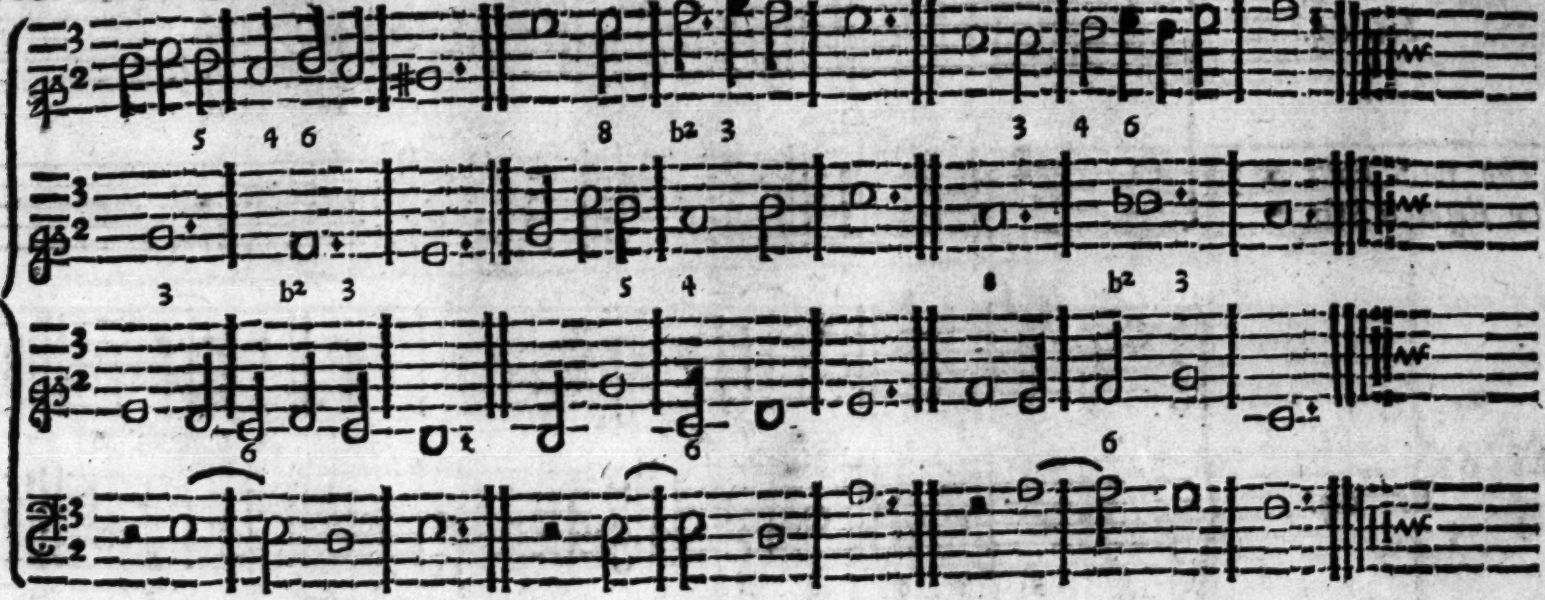


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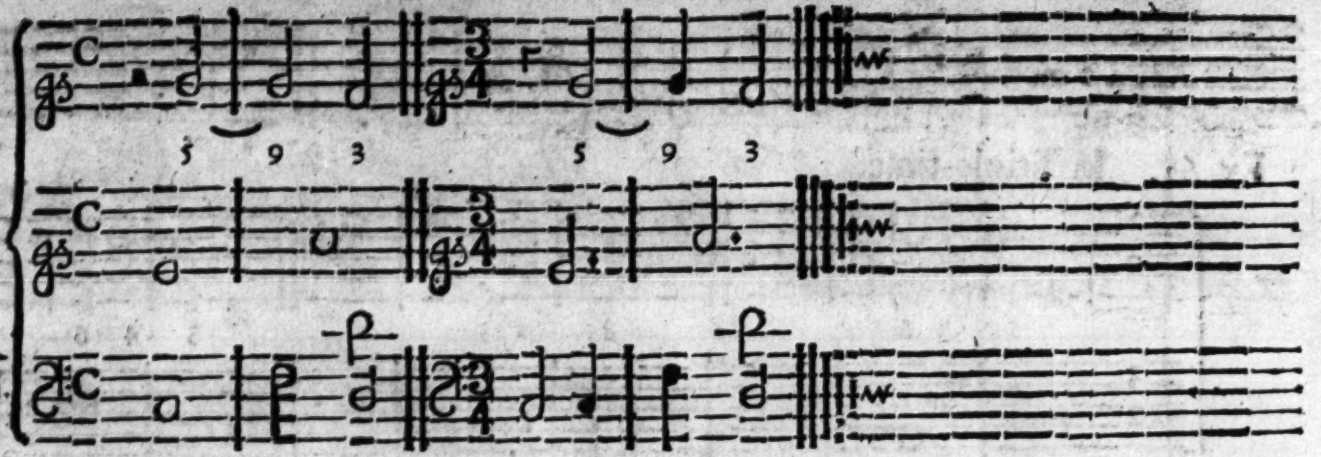


Ex. 62.



Ex. 62: In Triple-time.
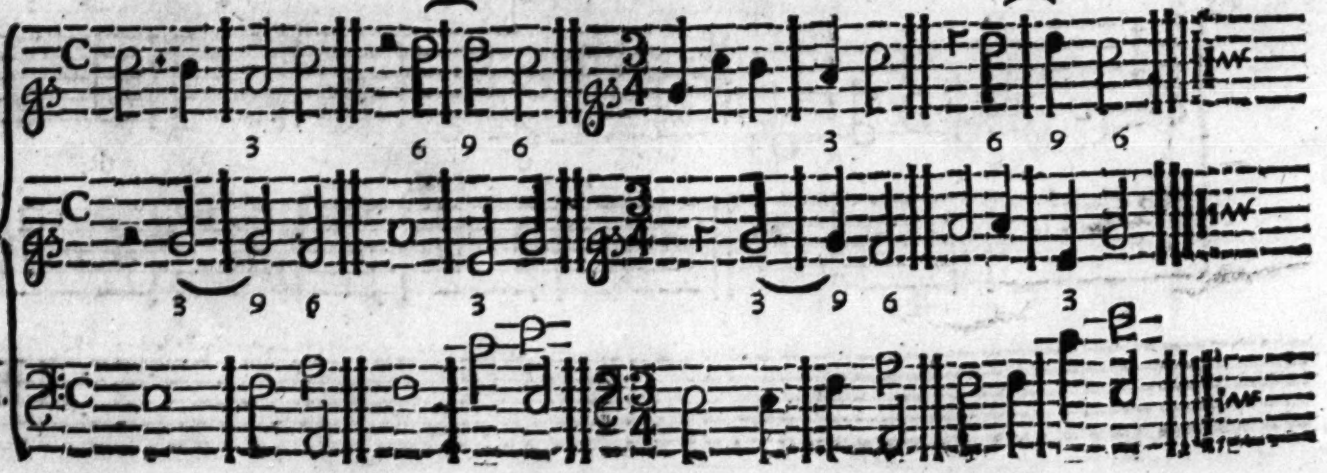


Ex. 63.
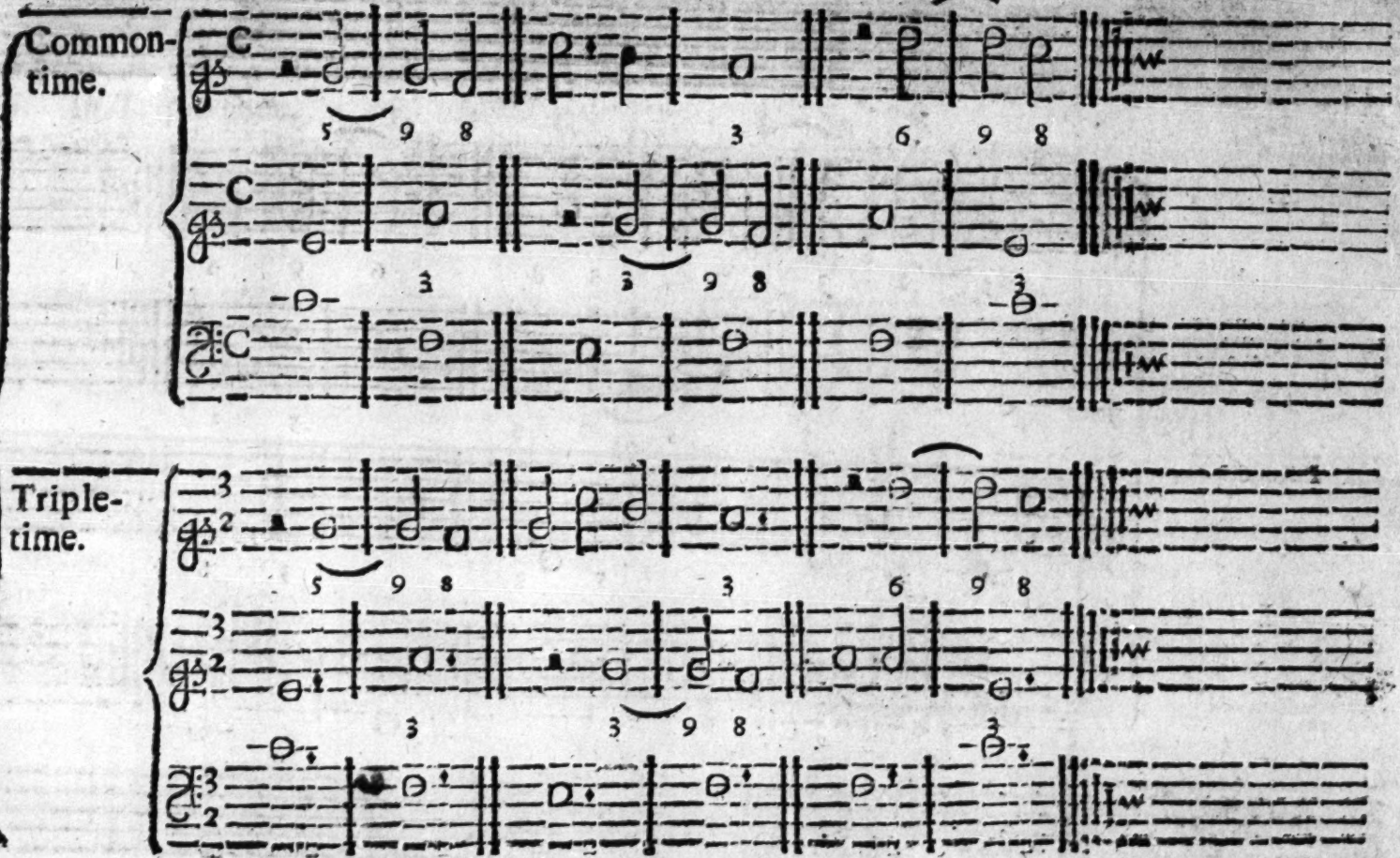


The Baſs *Falls a* 3d. *or Riſes a* 6th.

Ex. 64.
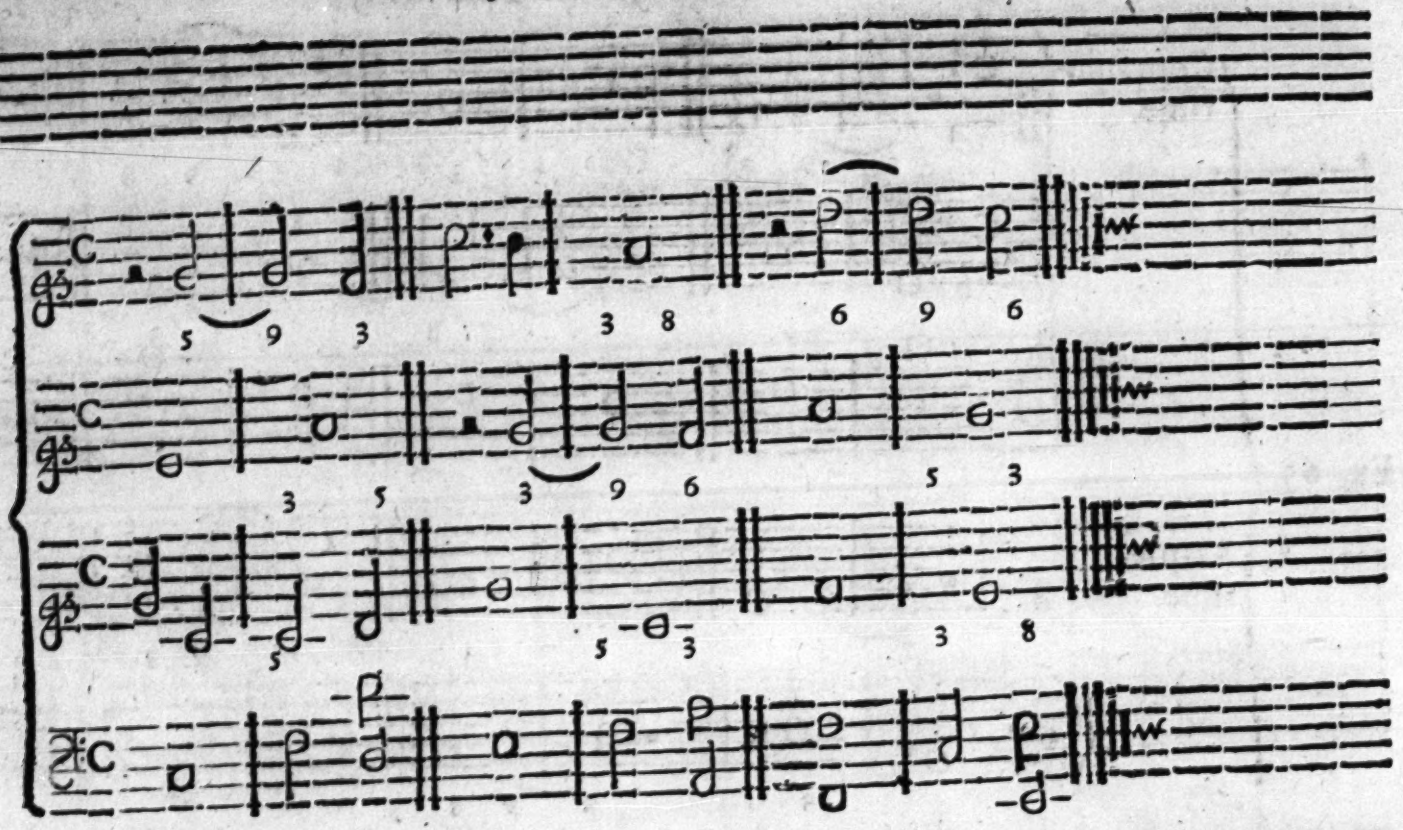


The Baſs *Riſes a* 3d. *or Falls a* 6th.
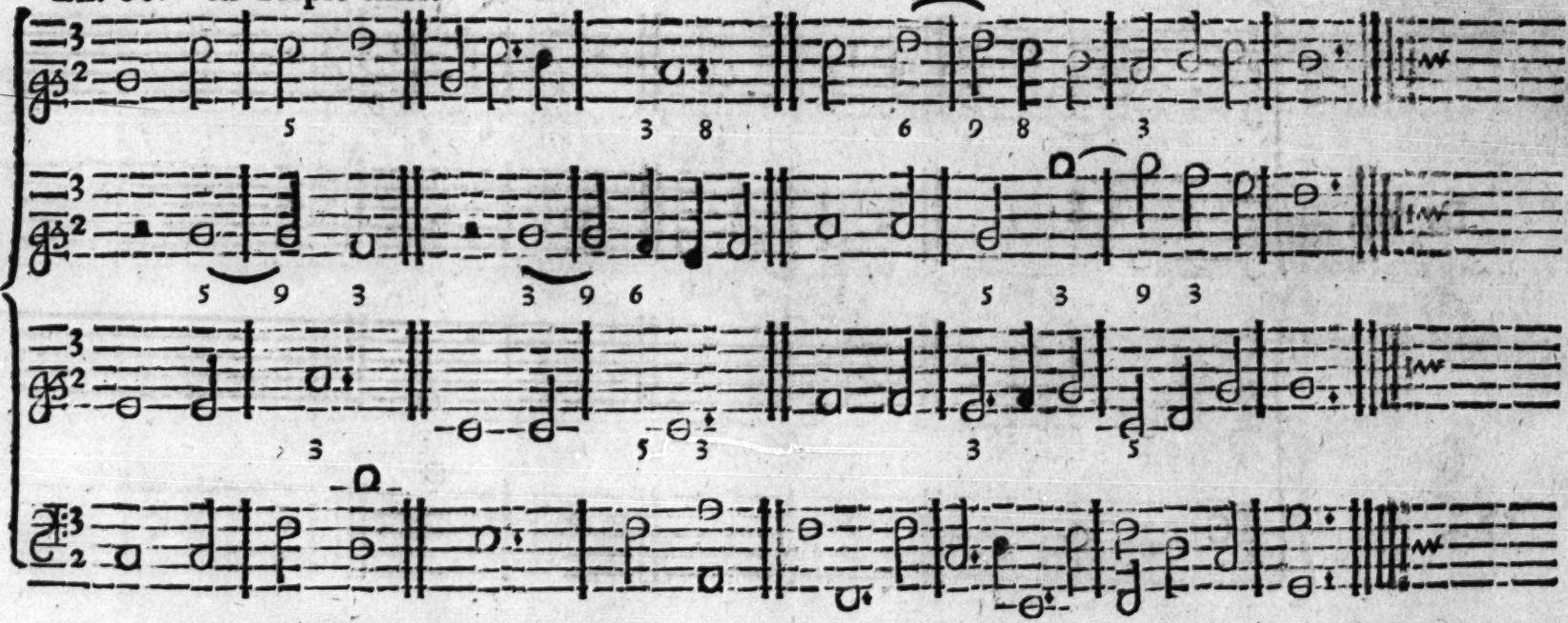
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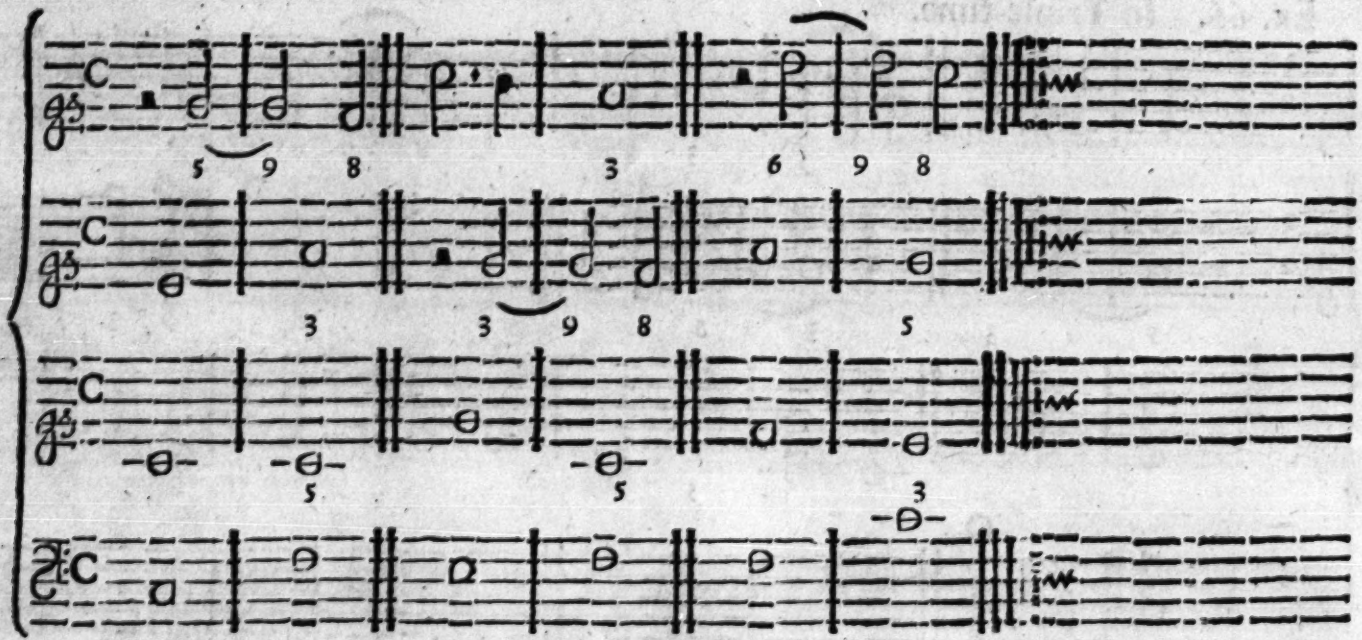


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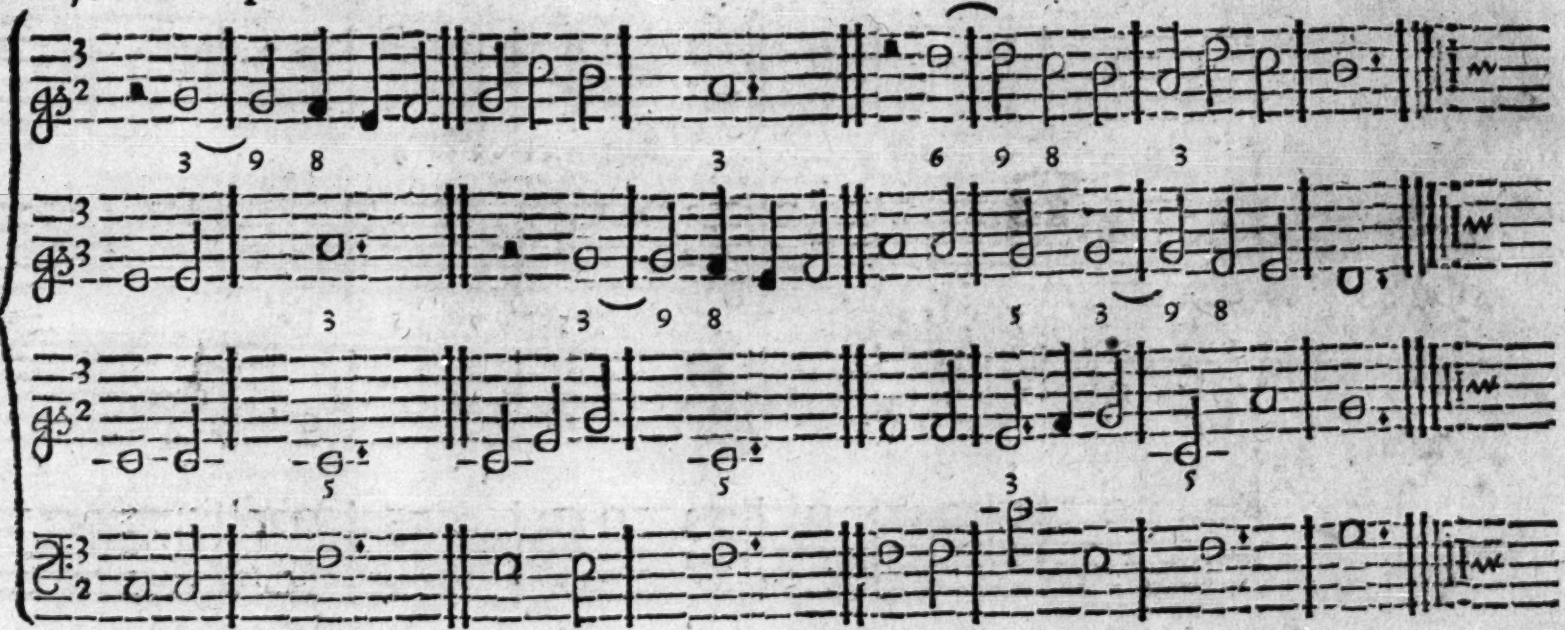


Ex. 66. In Triple-time.
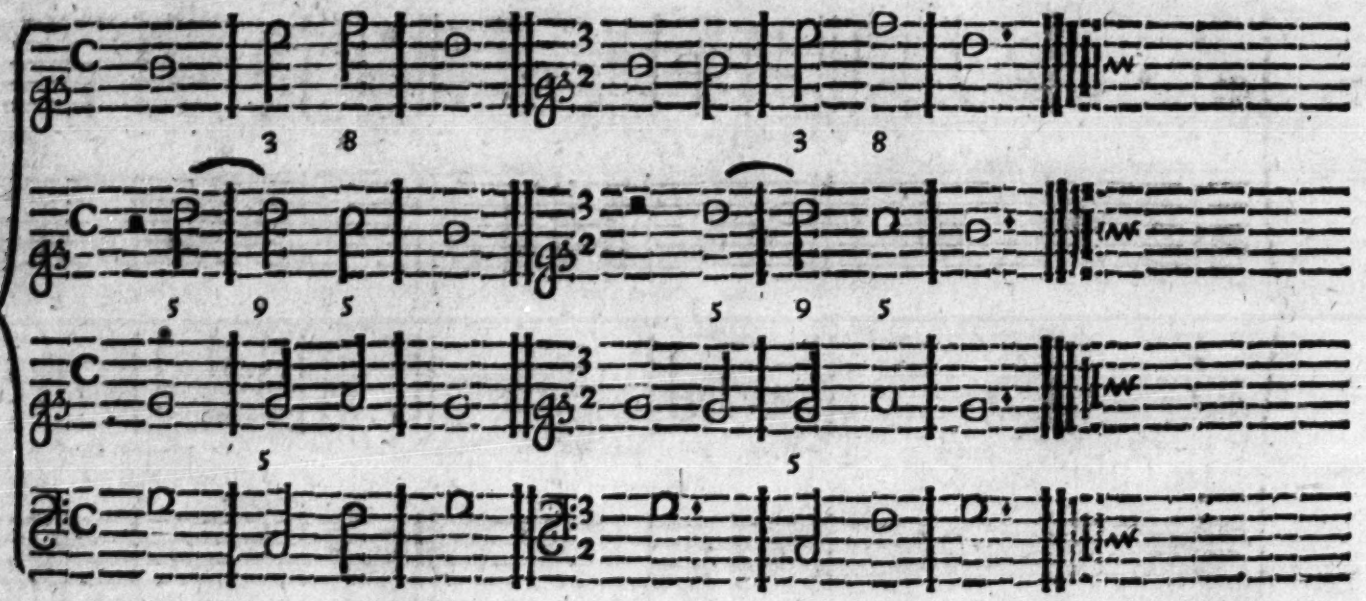


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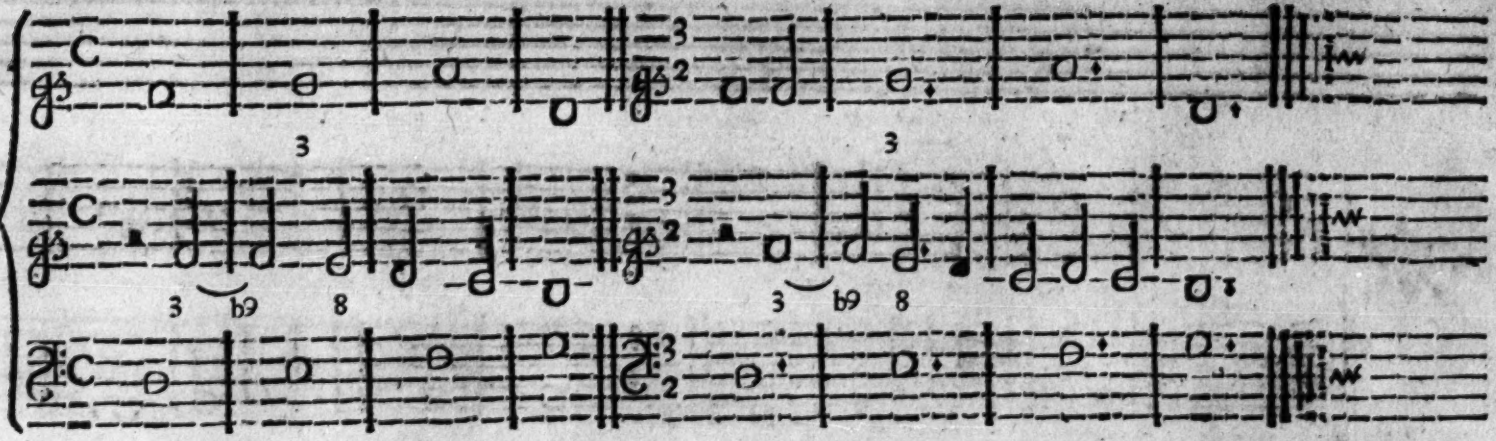


Ex. 67. In Triple-time.
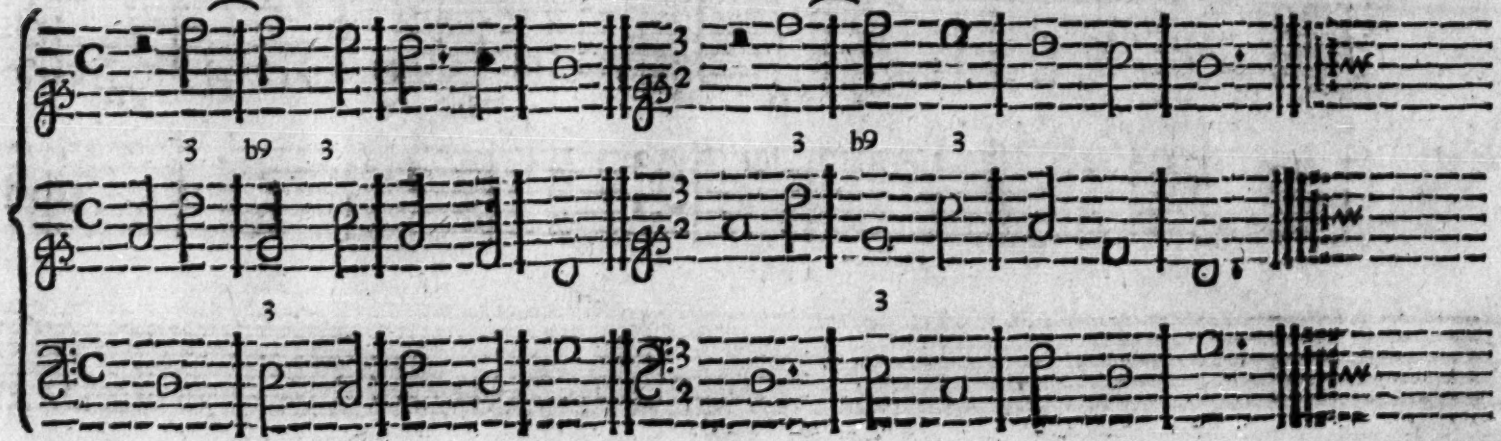


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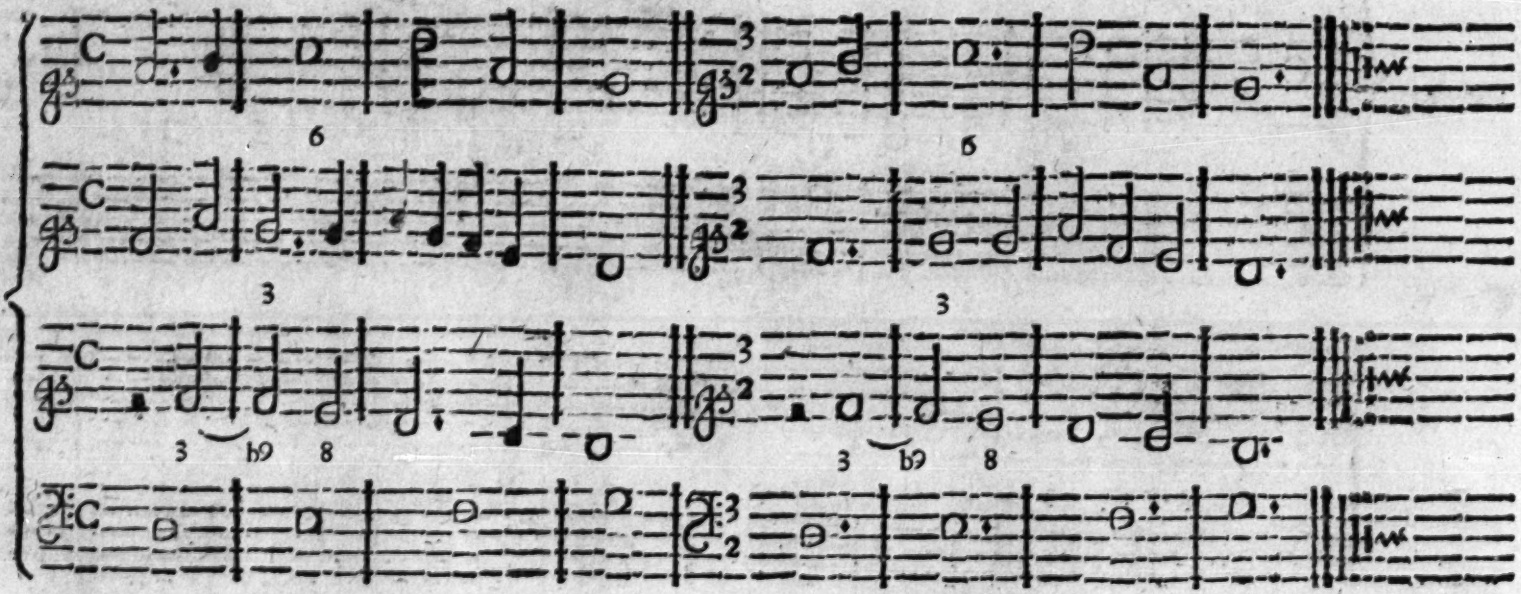


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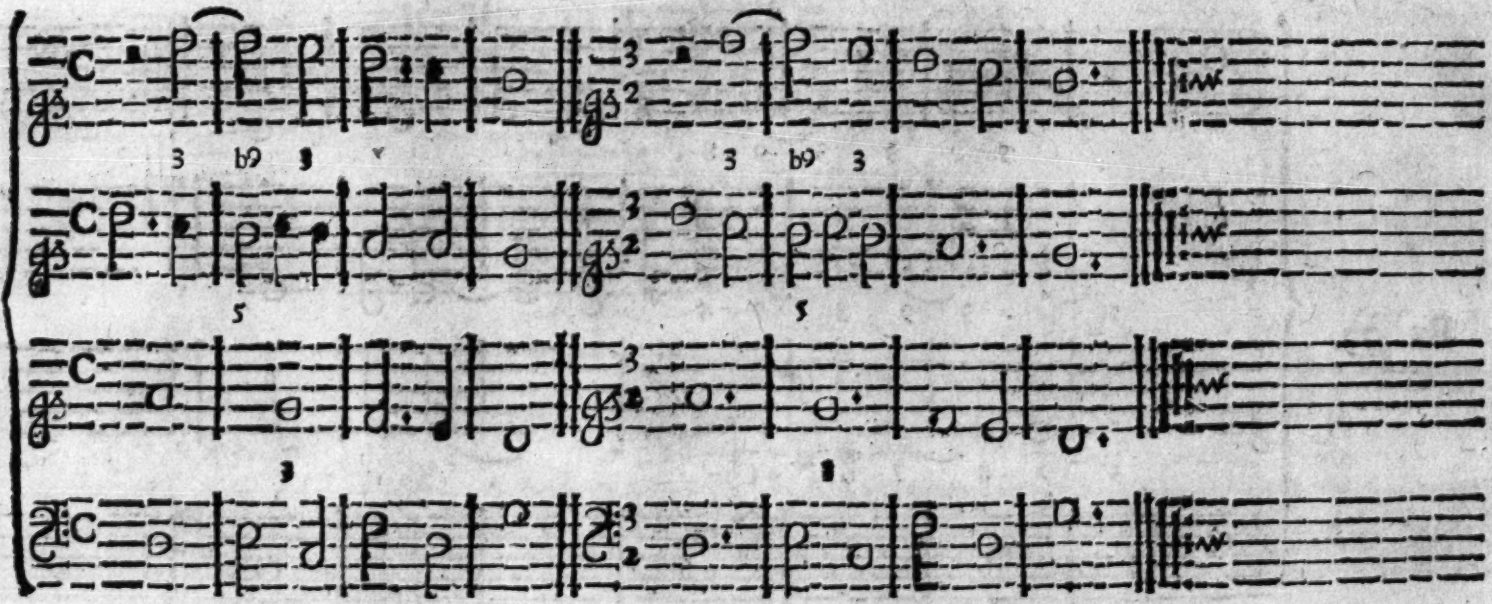


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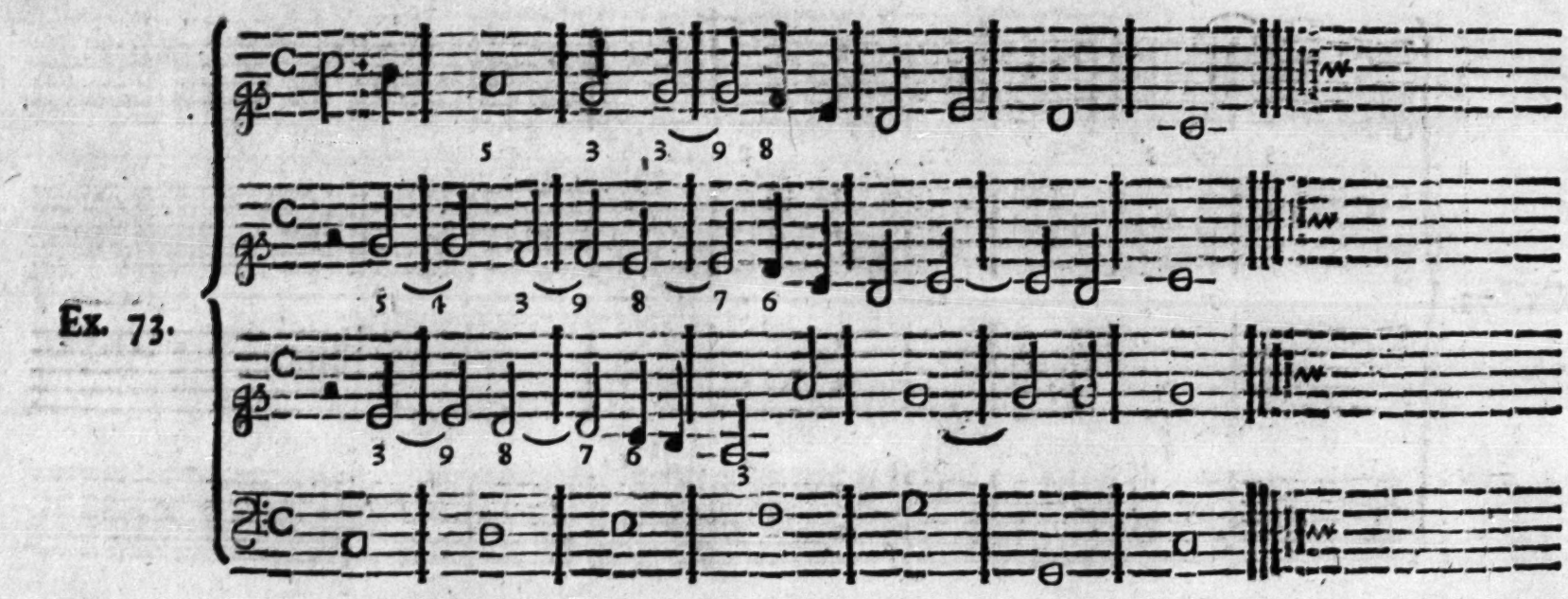


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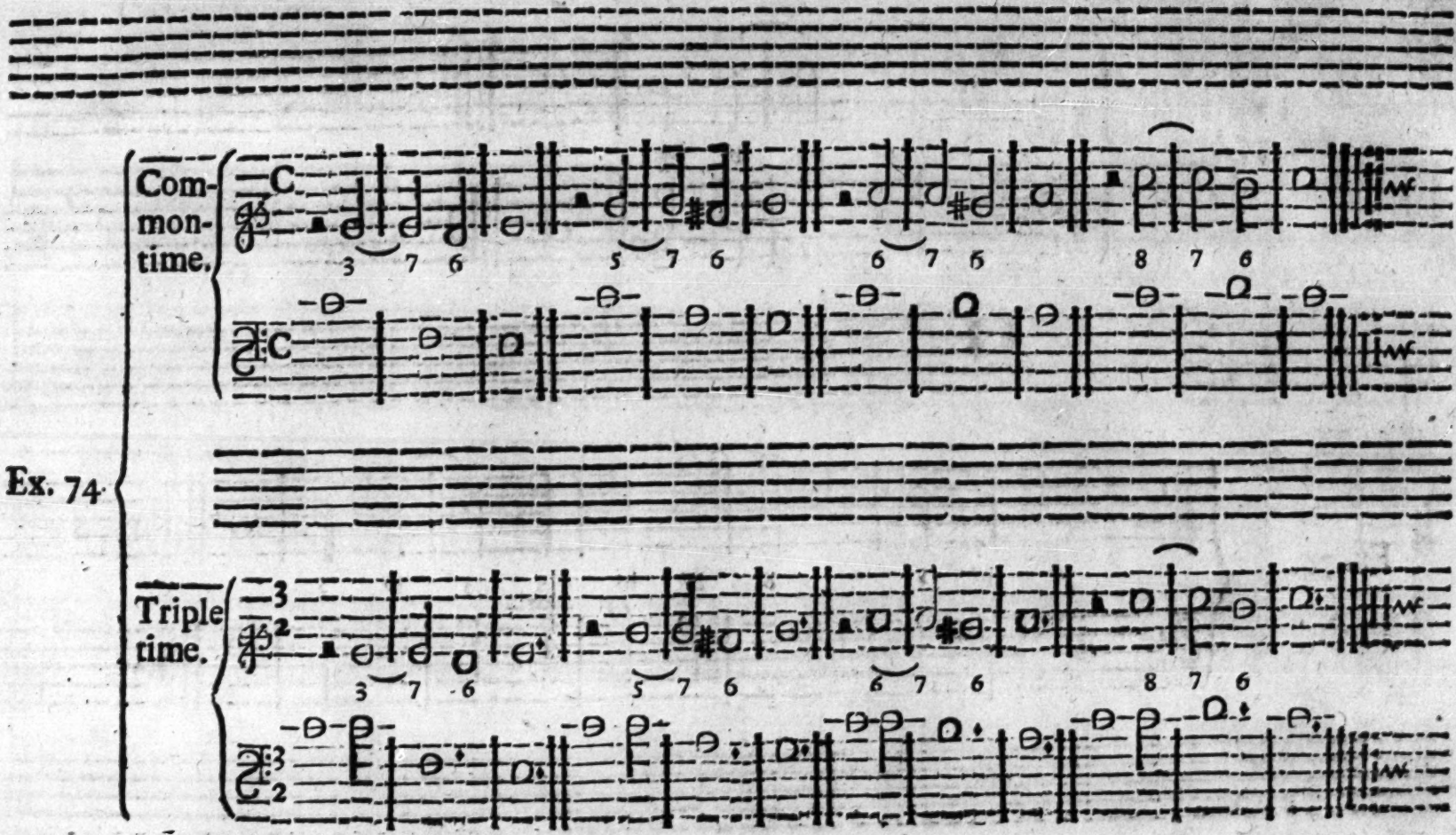


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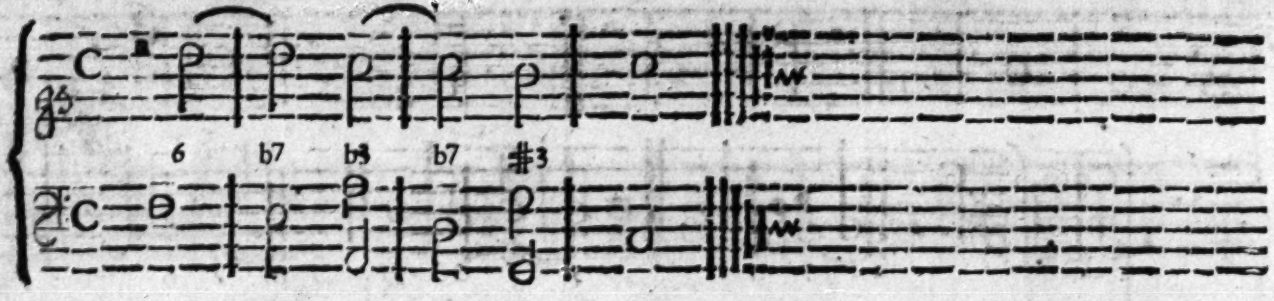


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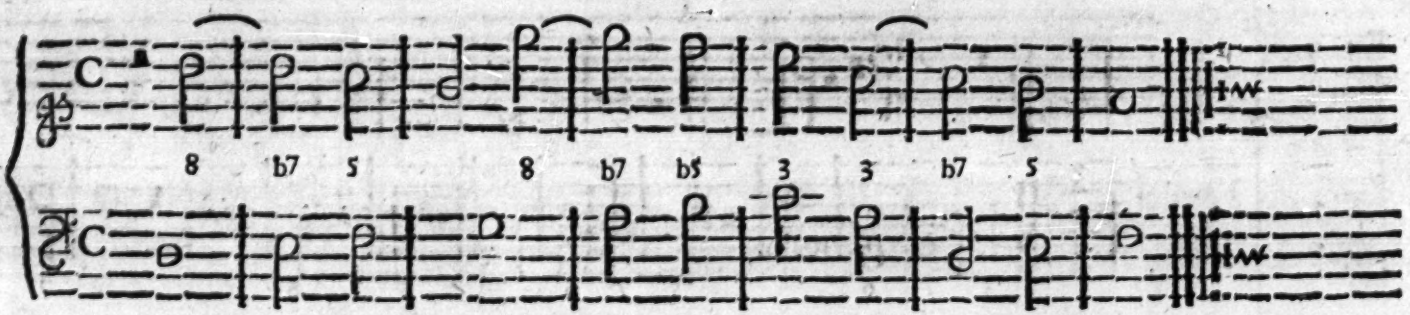


Ex. 74



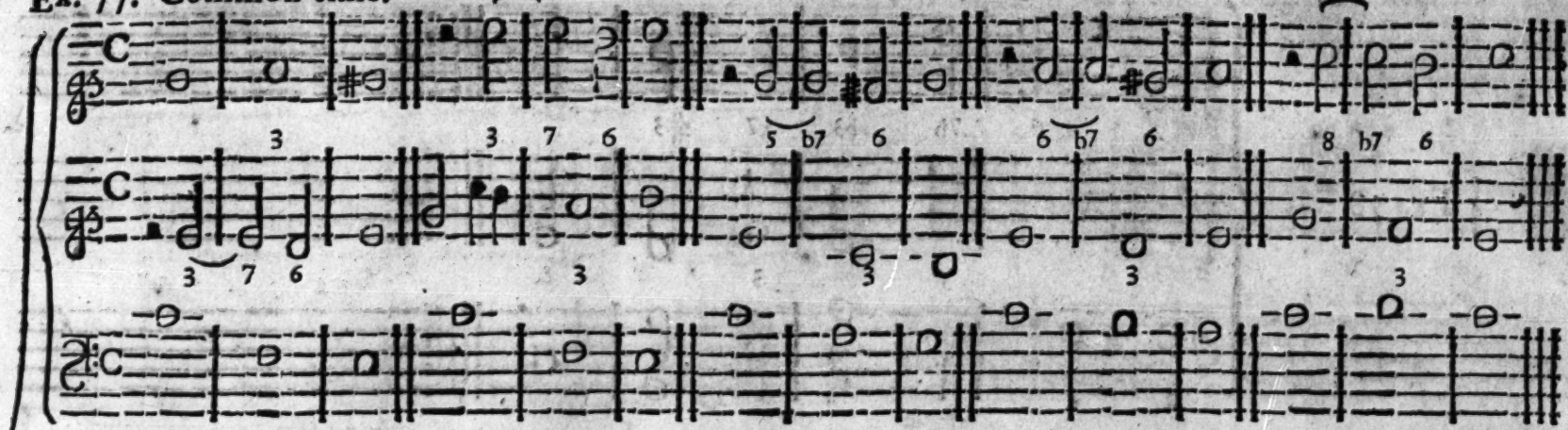
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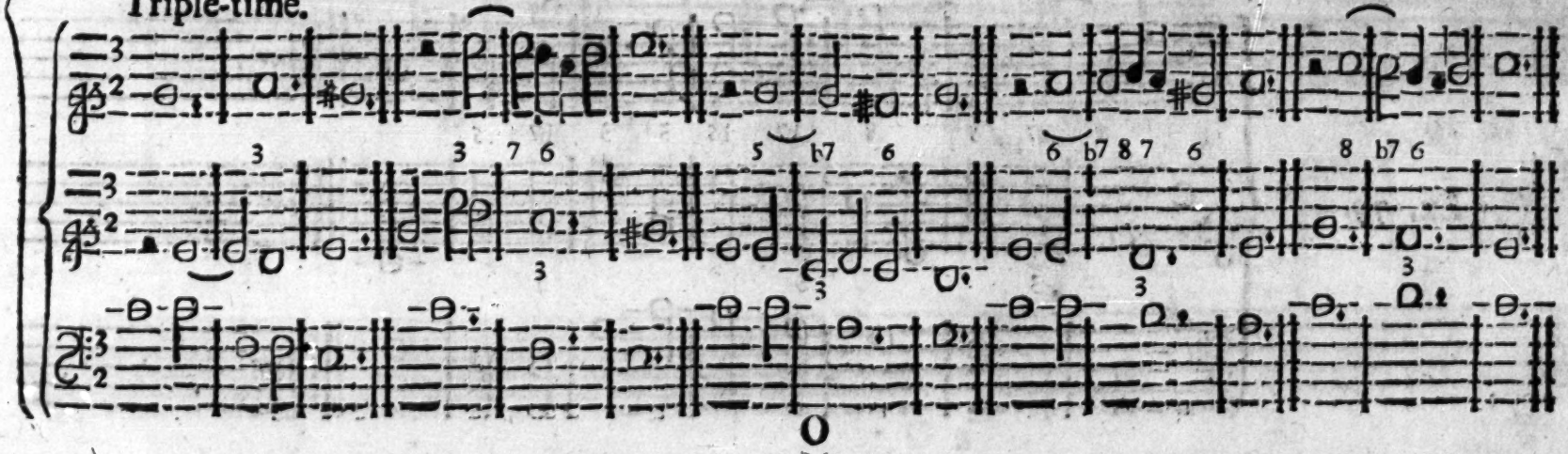


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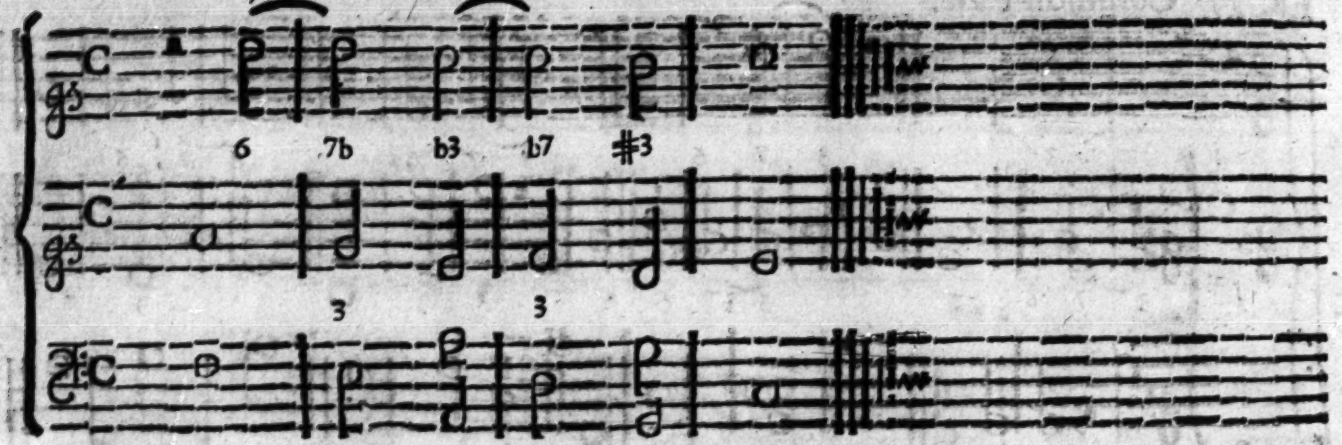


Ex. 77. Common-time.
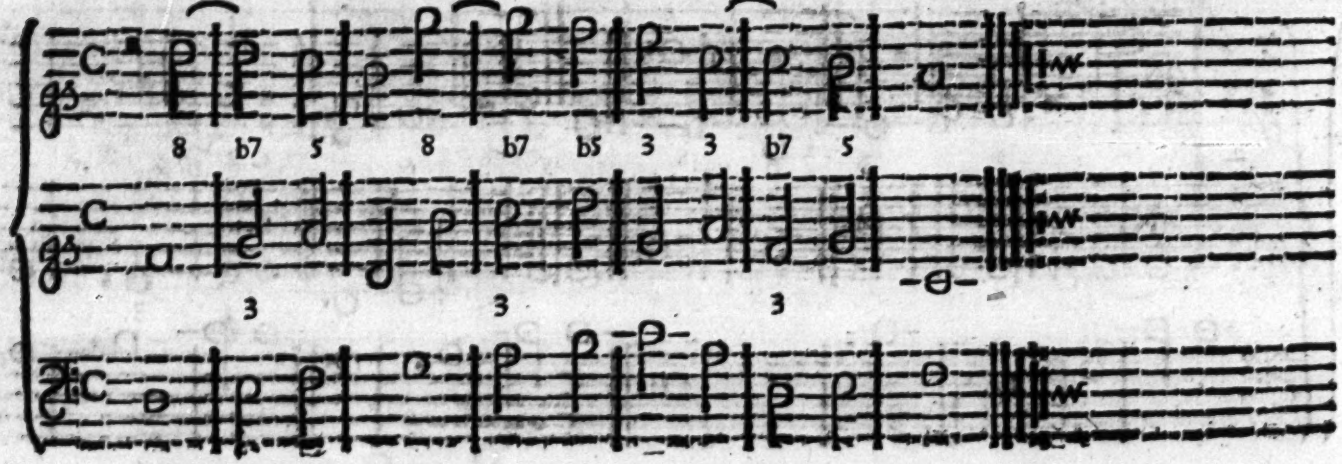


Triple-time.
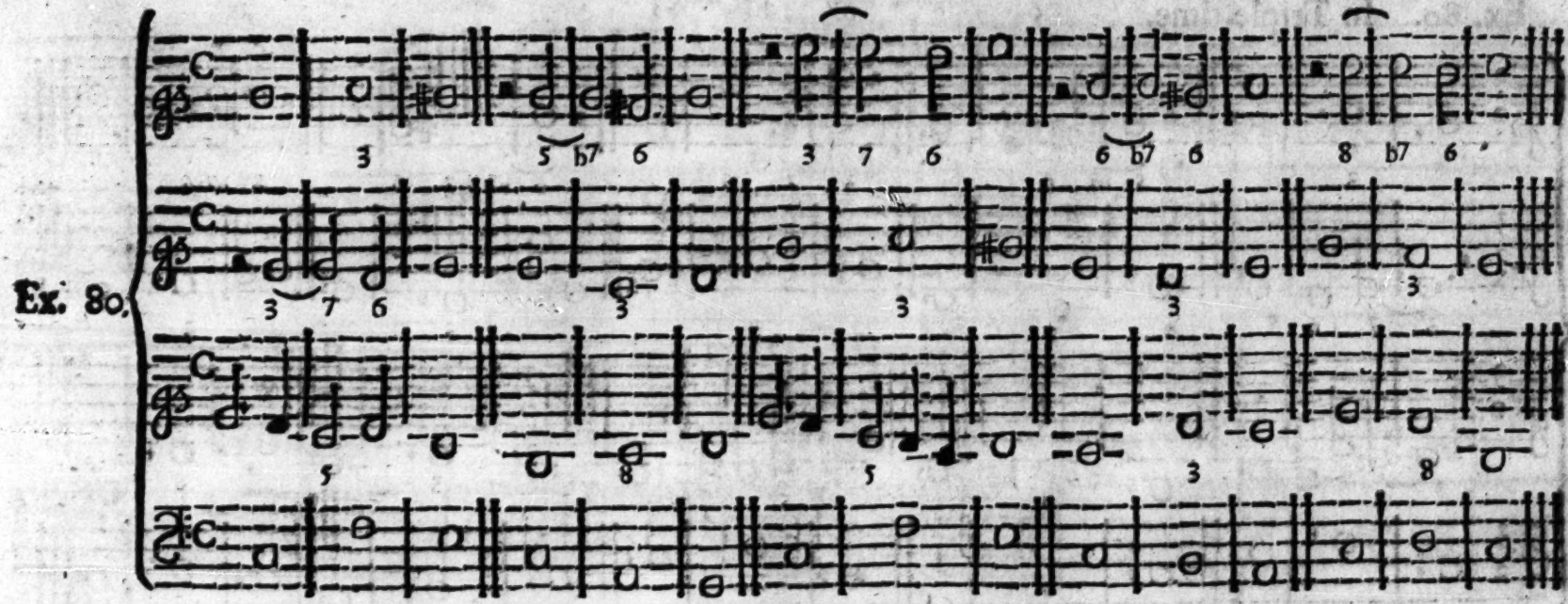


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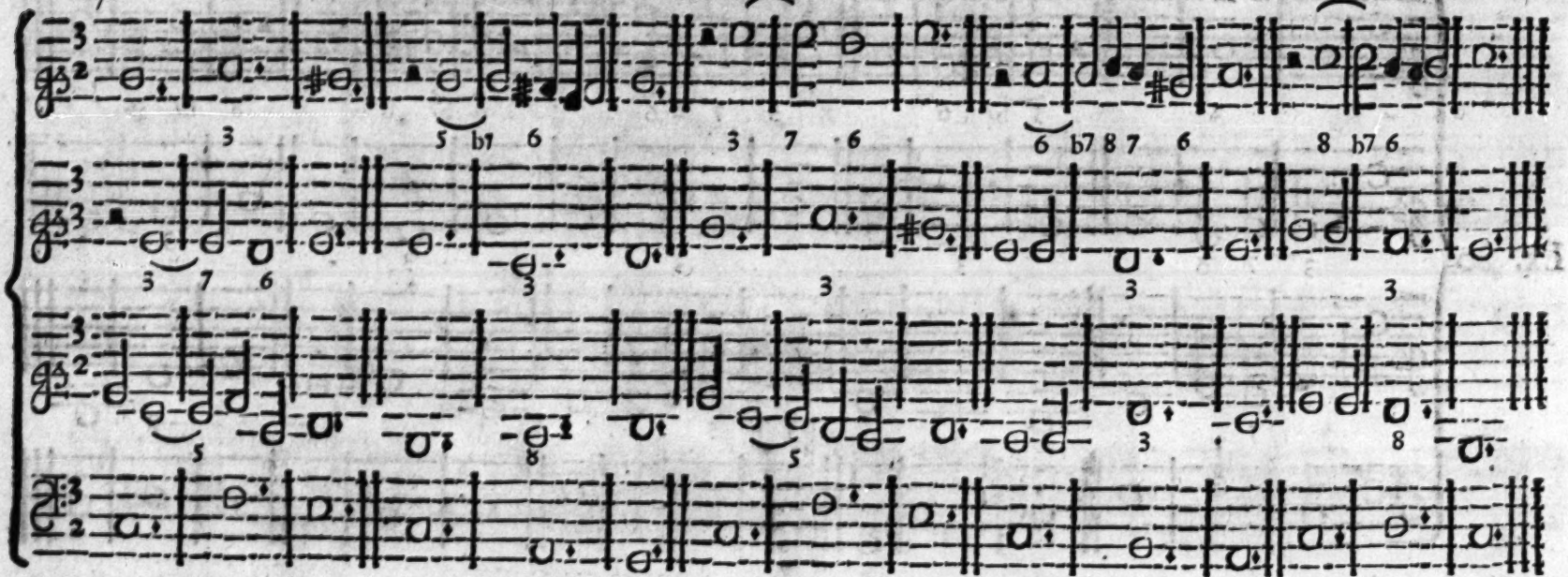


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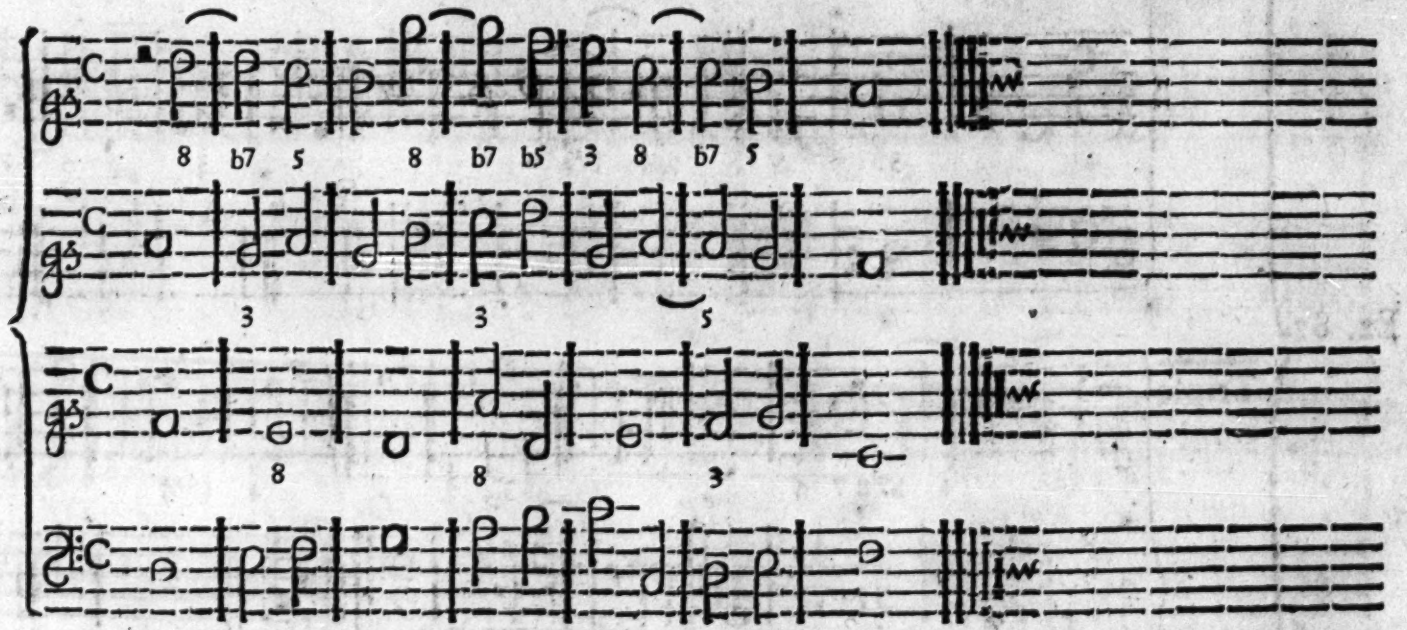


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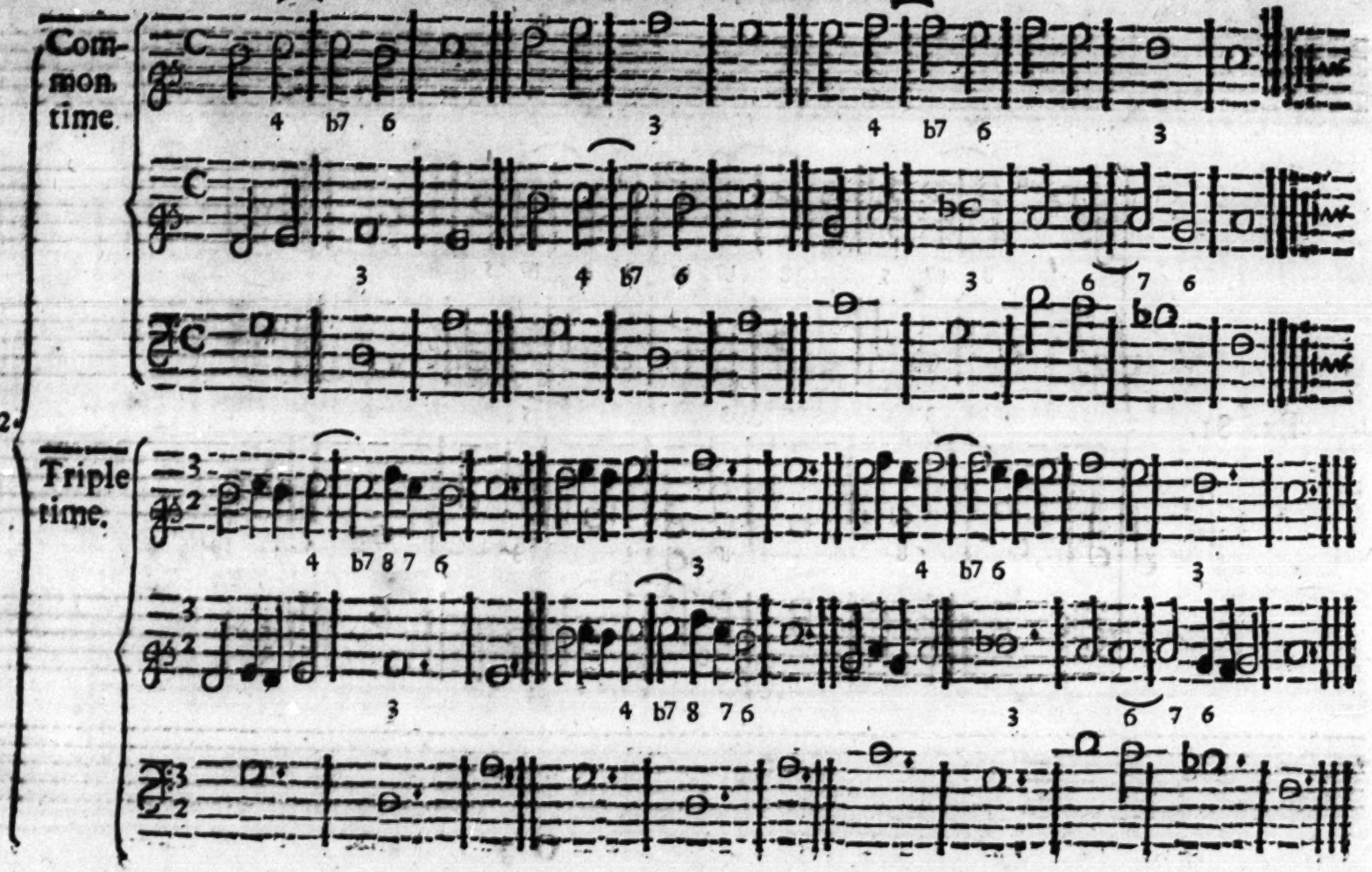


Ex. 80. In Triple-time.
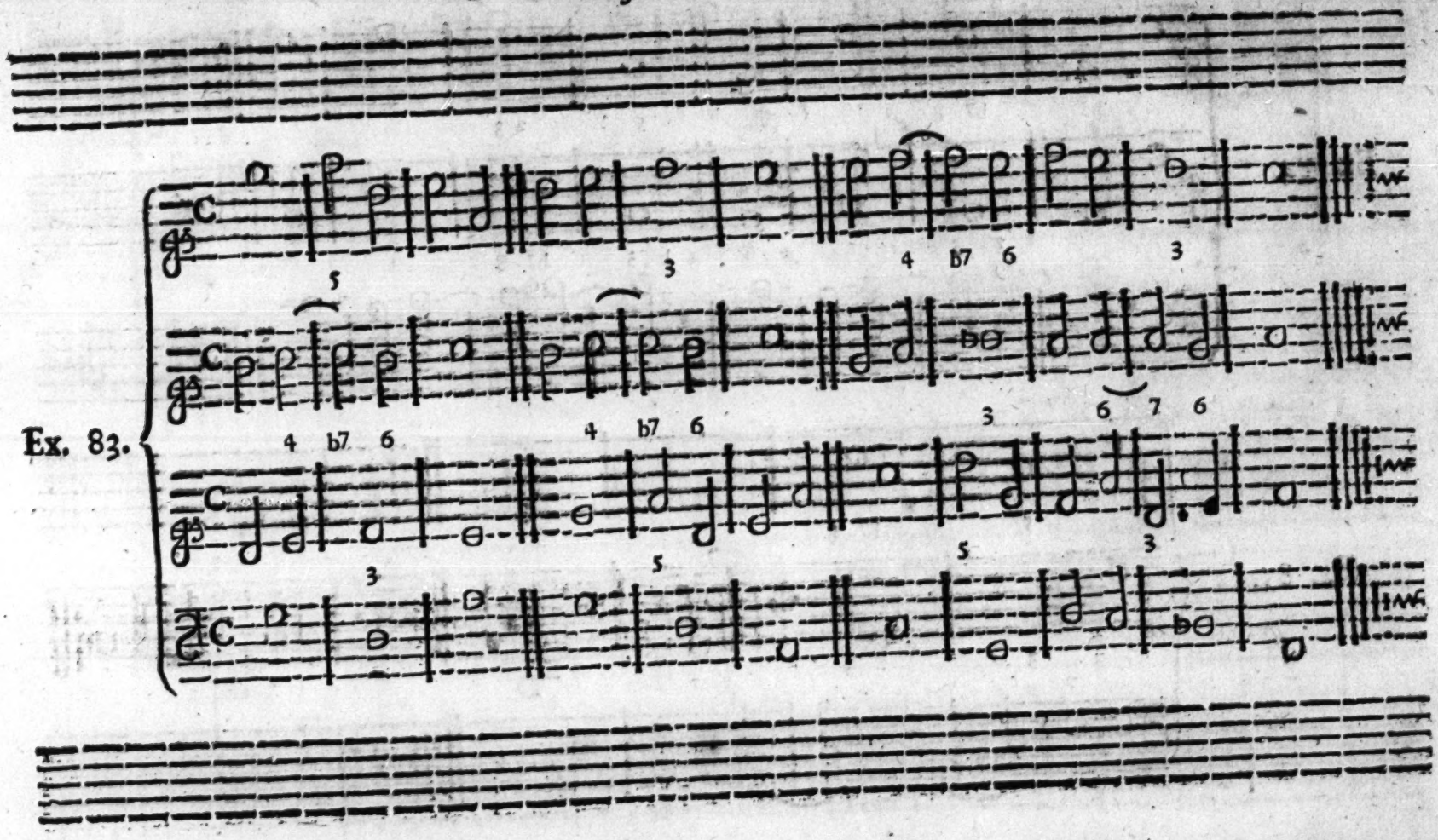


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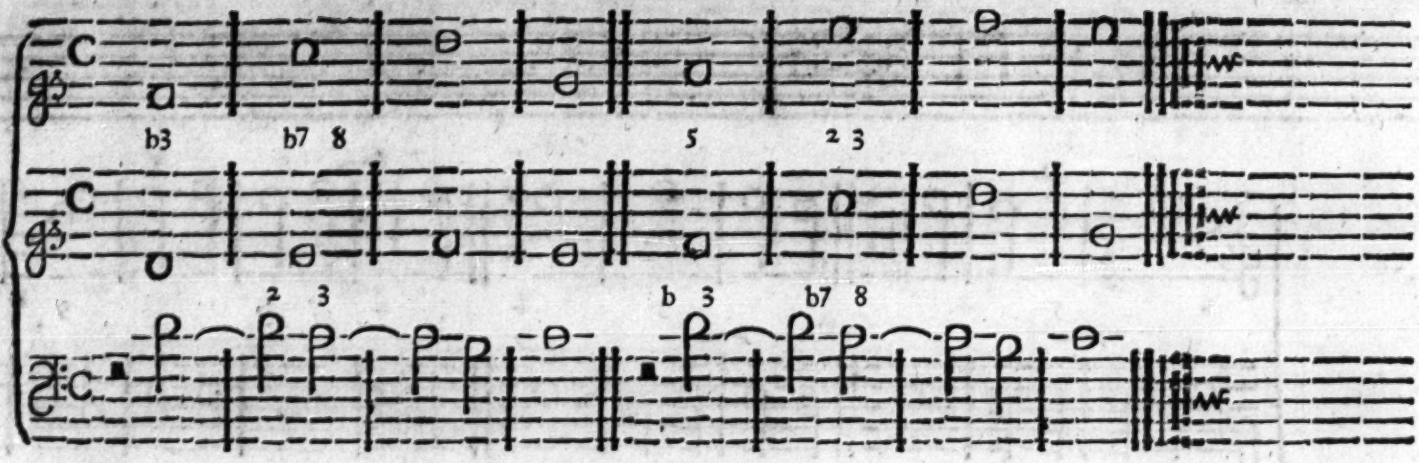
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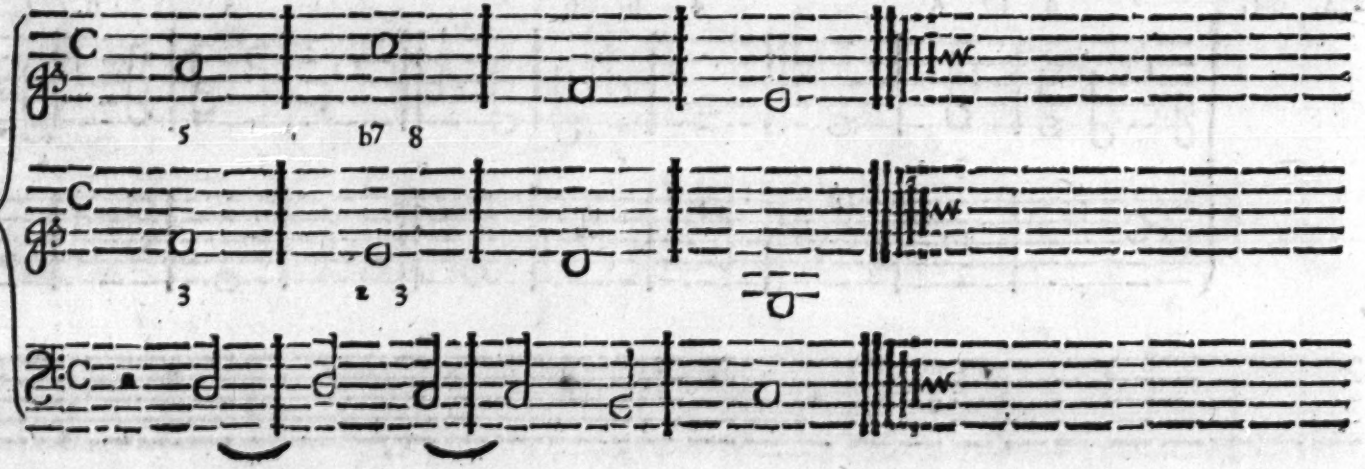


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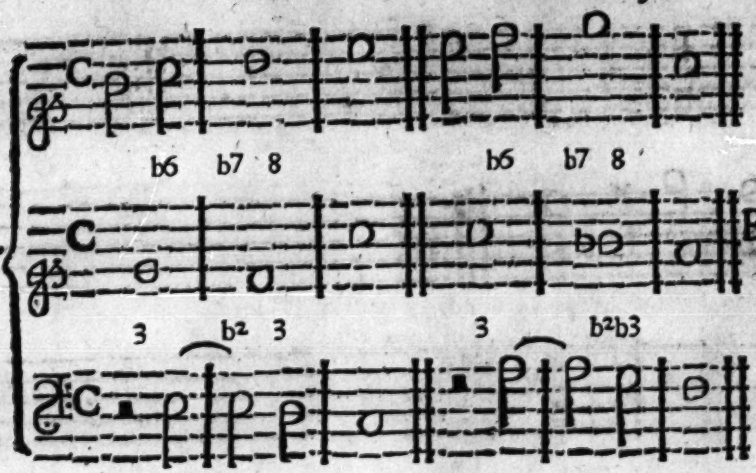


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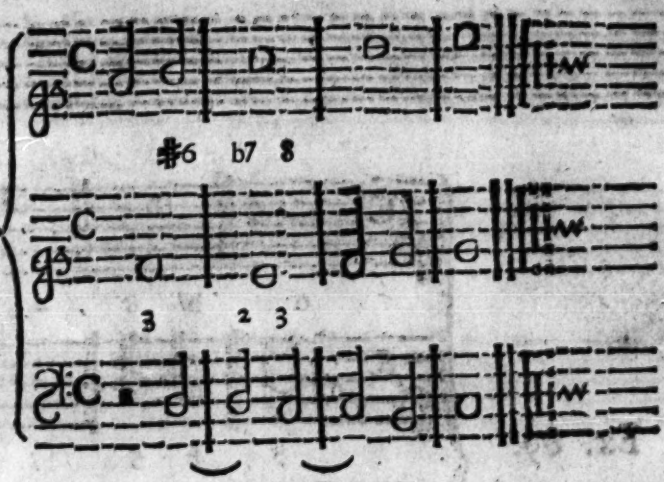


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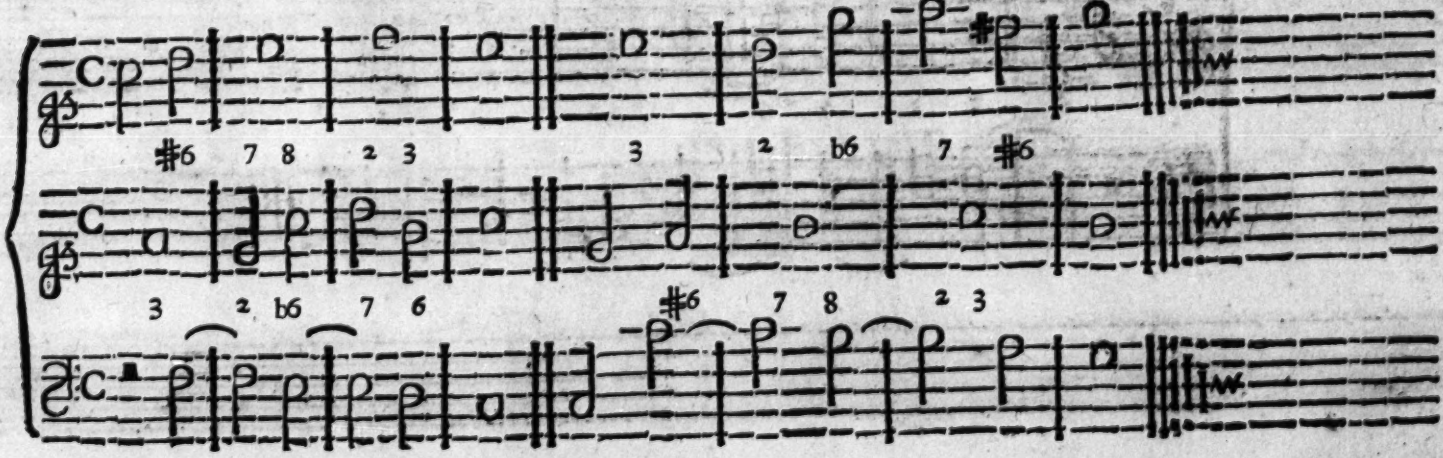


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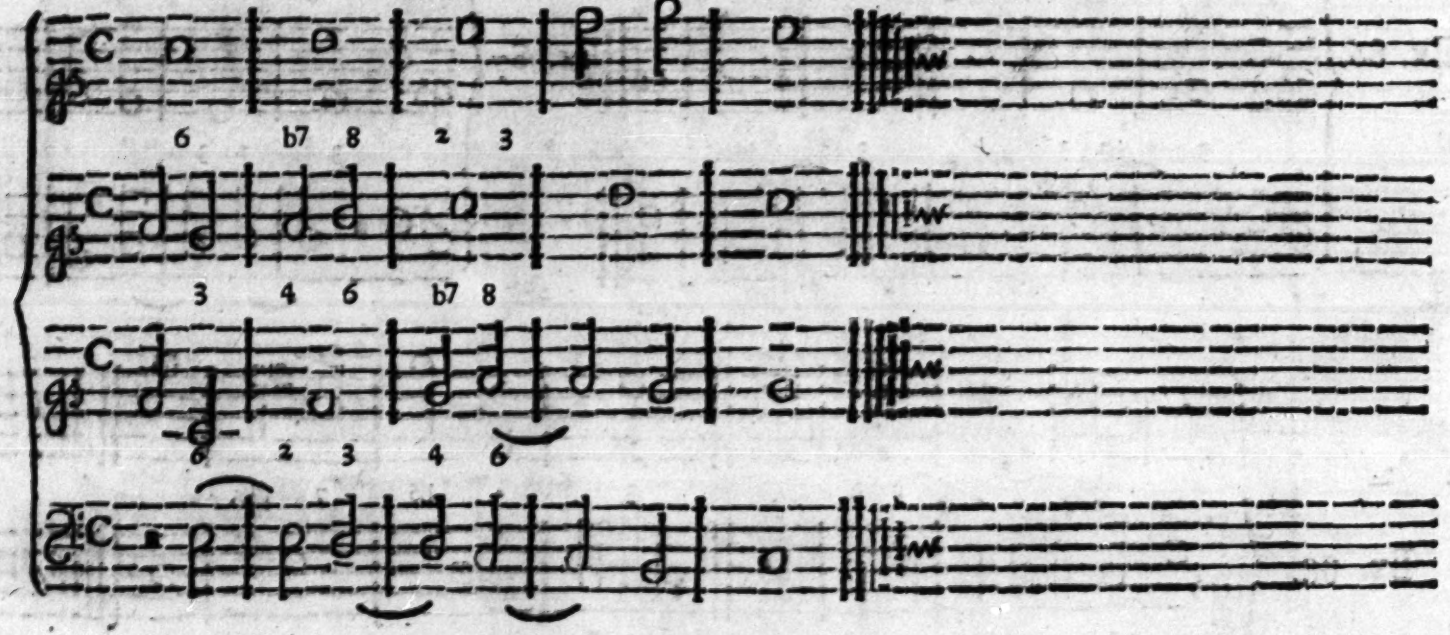


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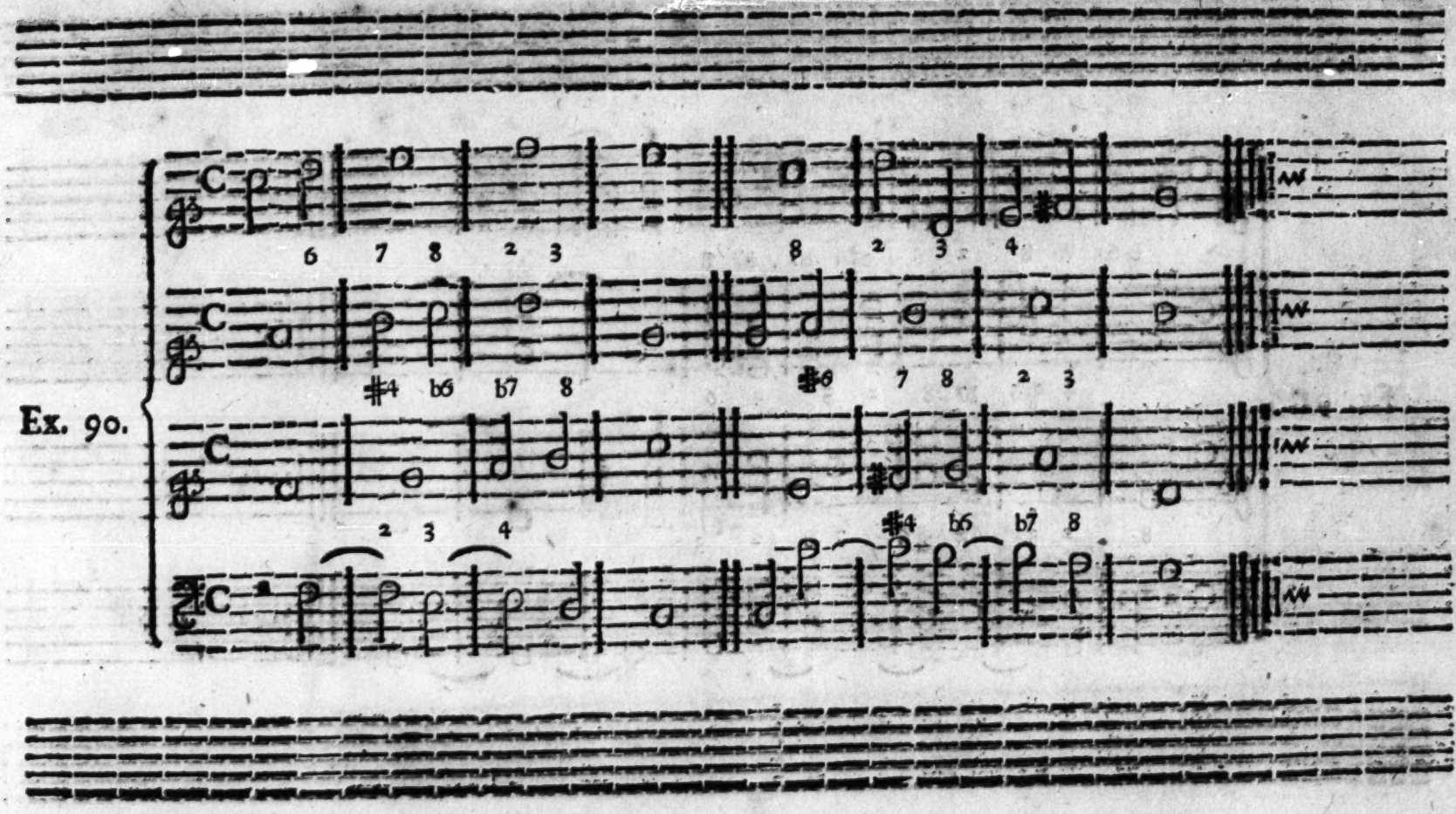


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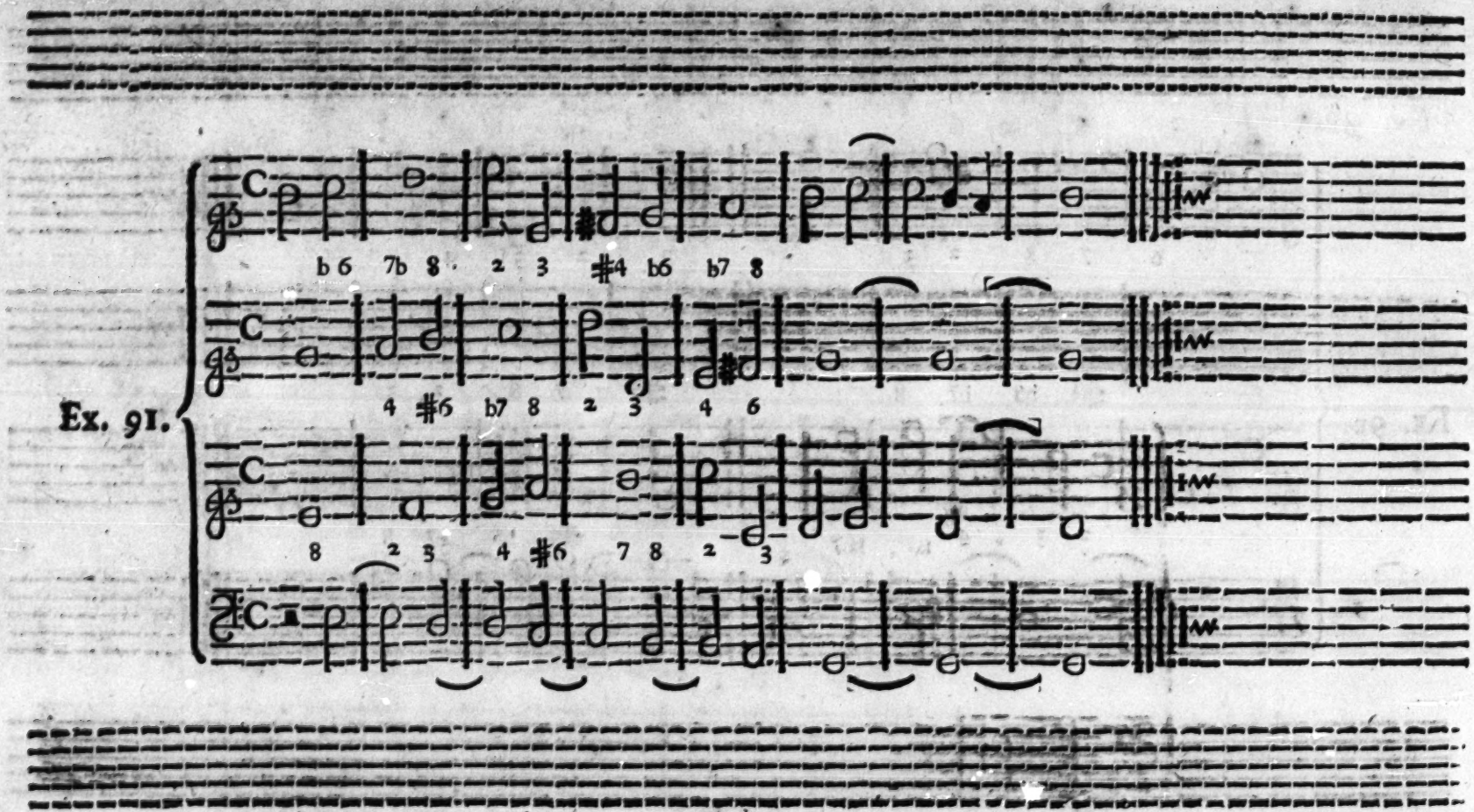


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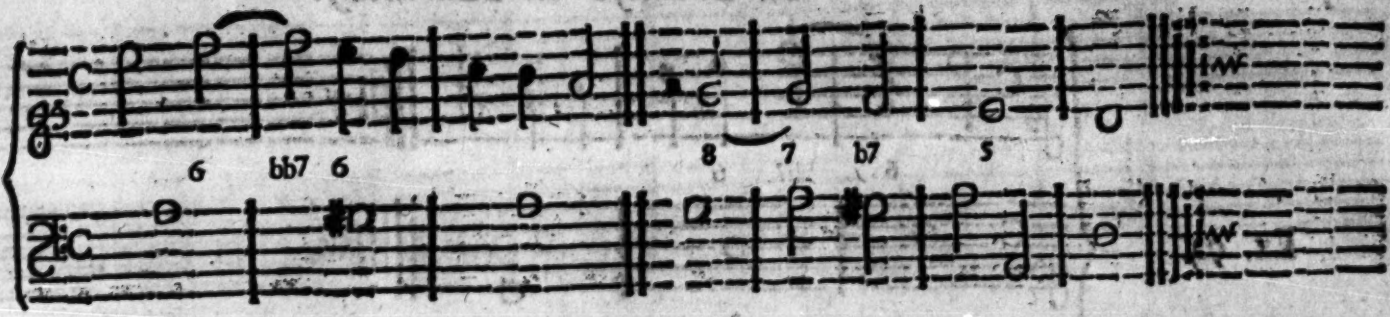


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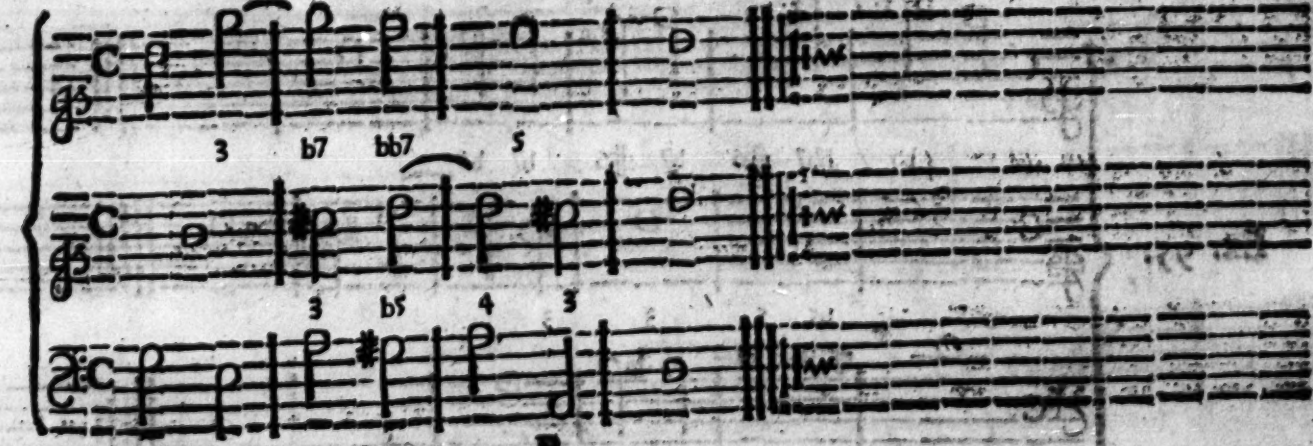


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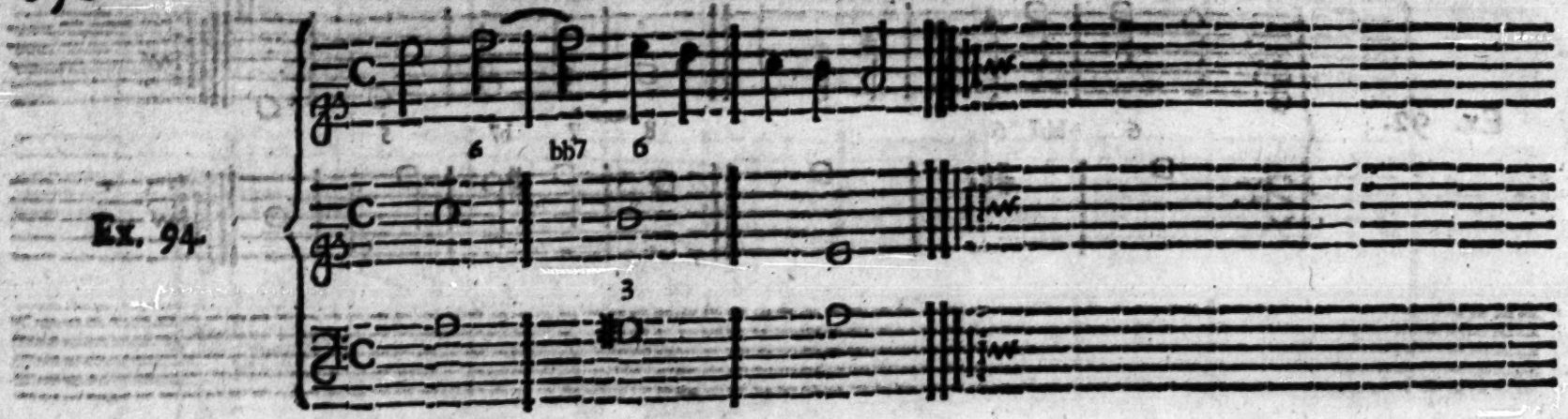
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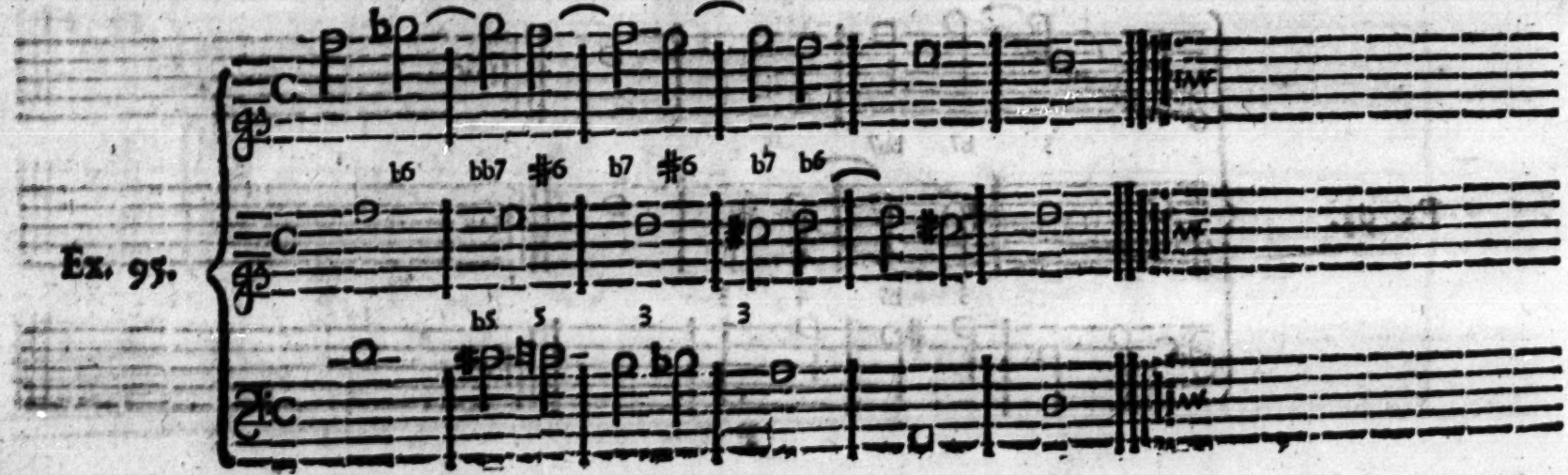


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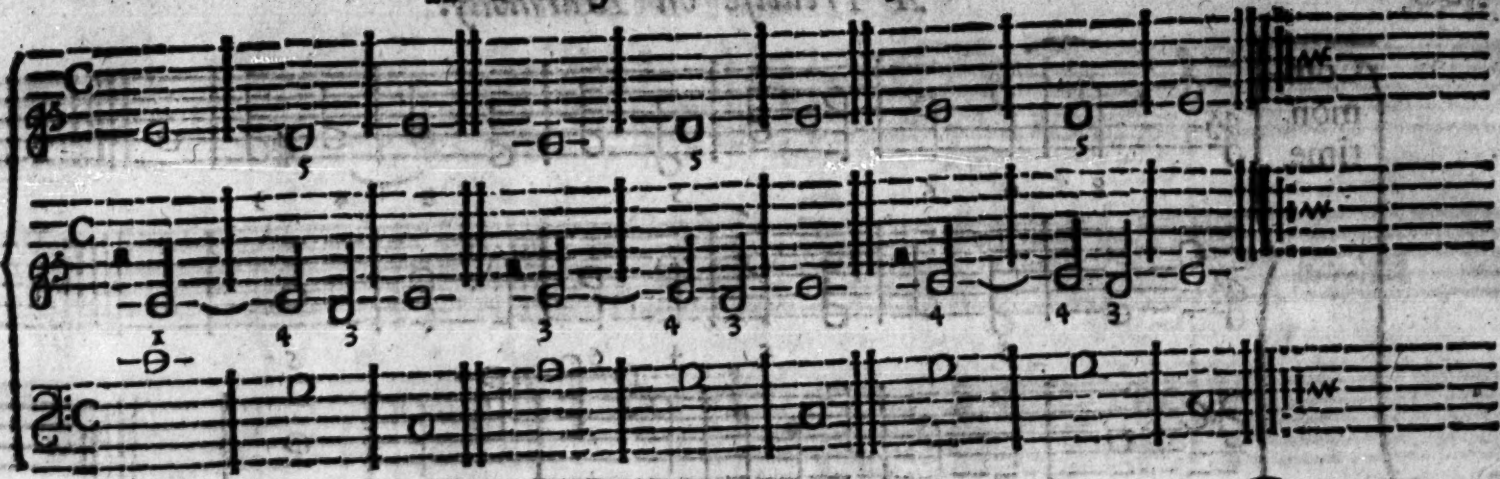


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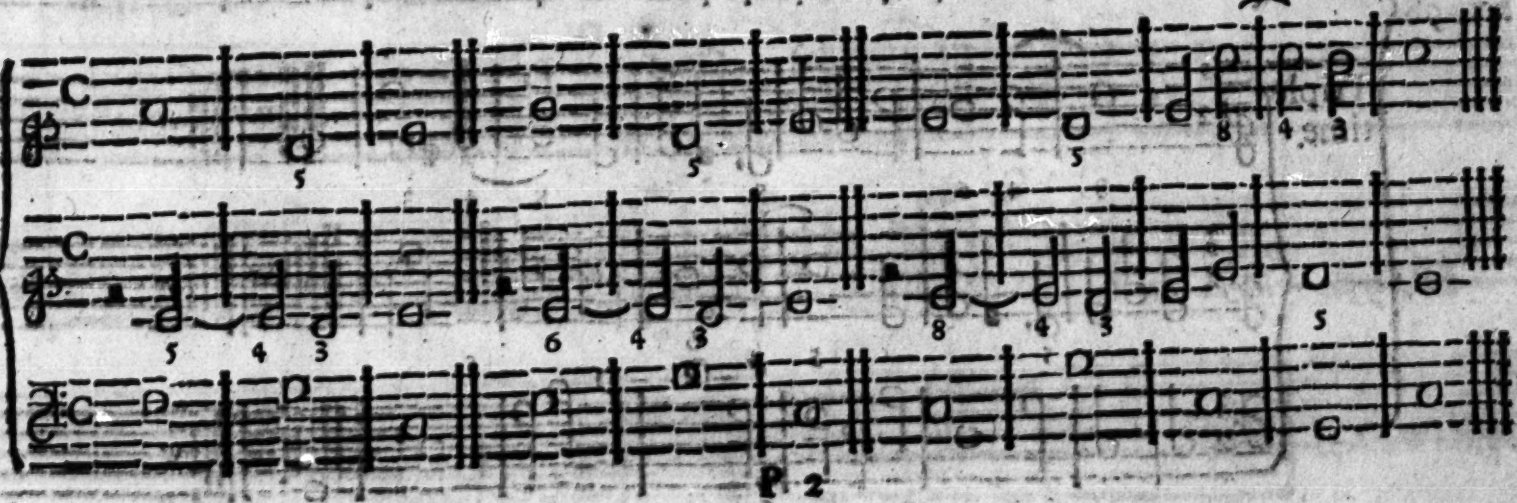


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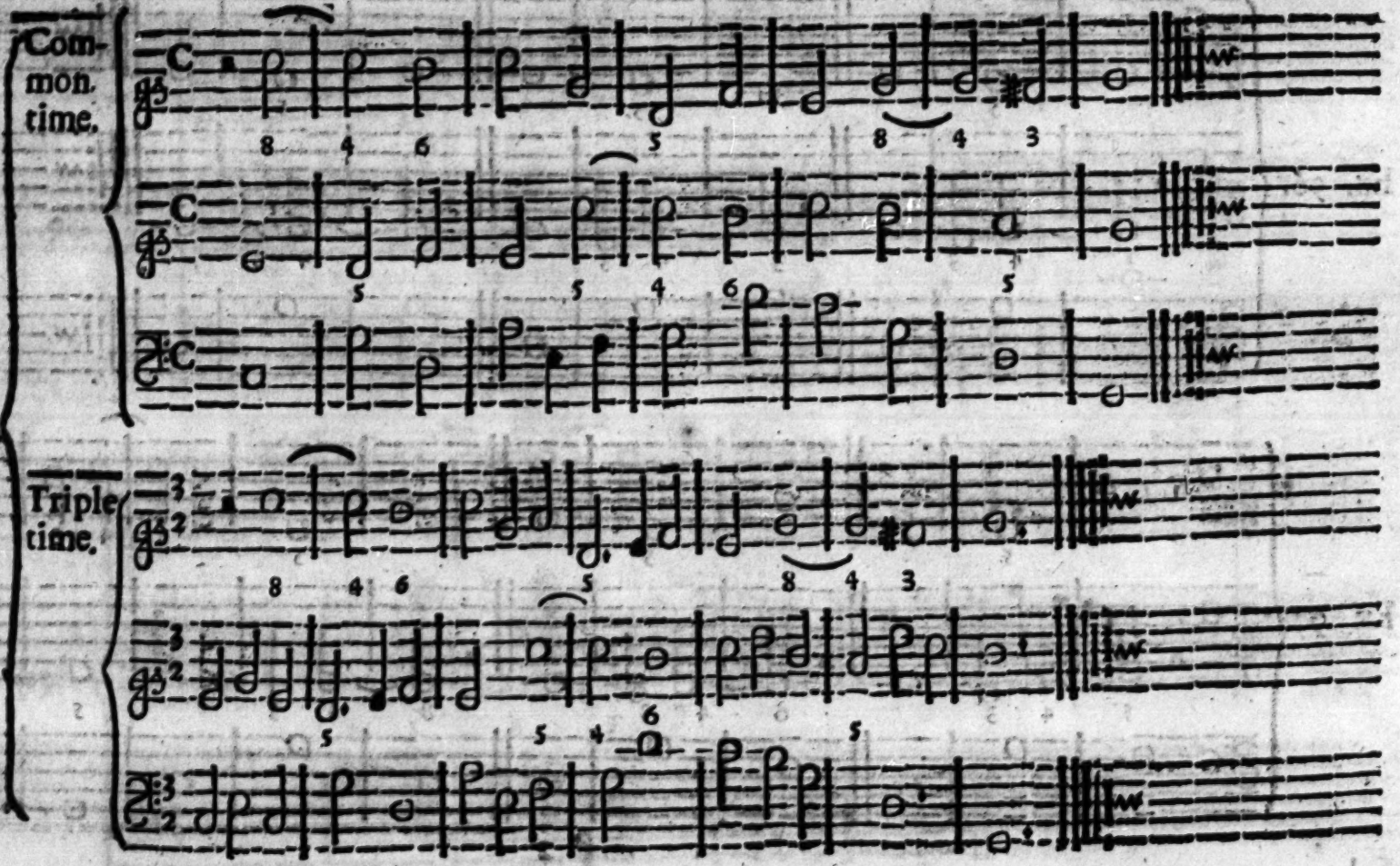


Ex. 96.



Ex. 97.



Ex. 98.



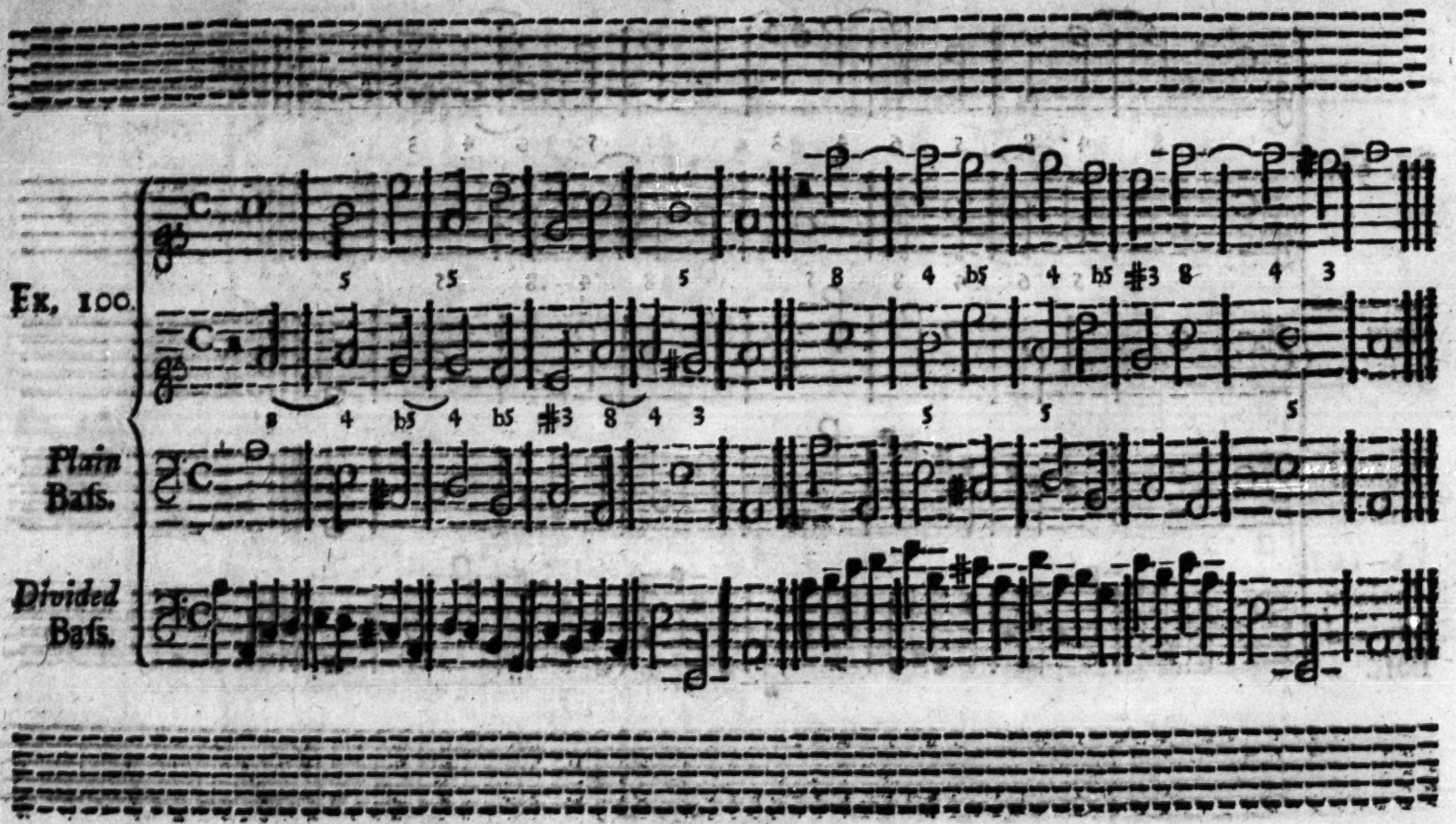
Ex. 99.

Plain Baſs.
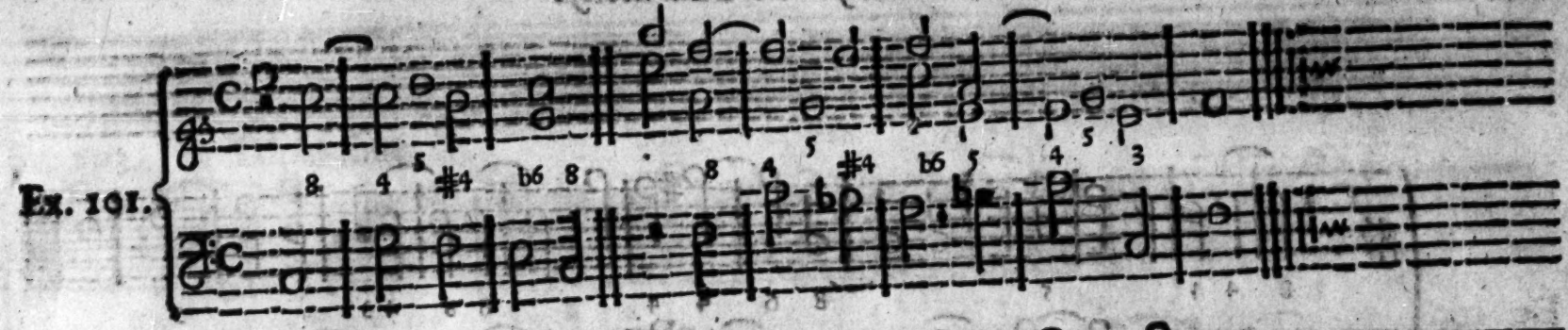
Divided Baſs.

Another Divided Baſs.
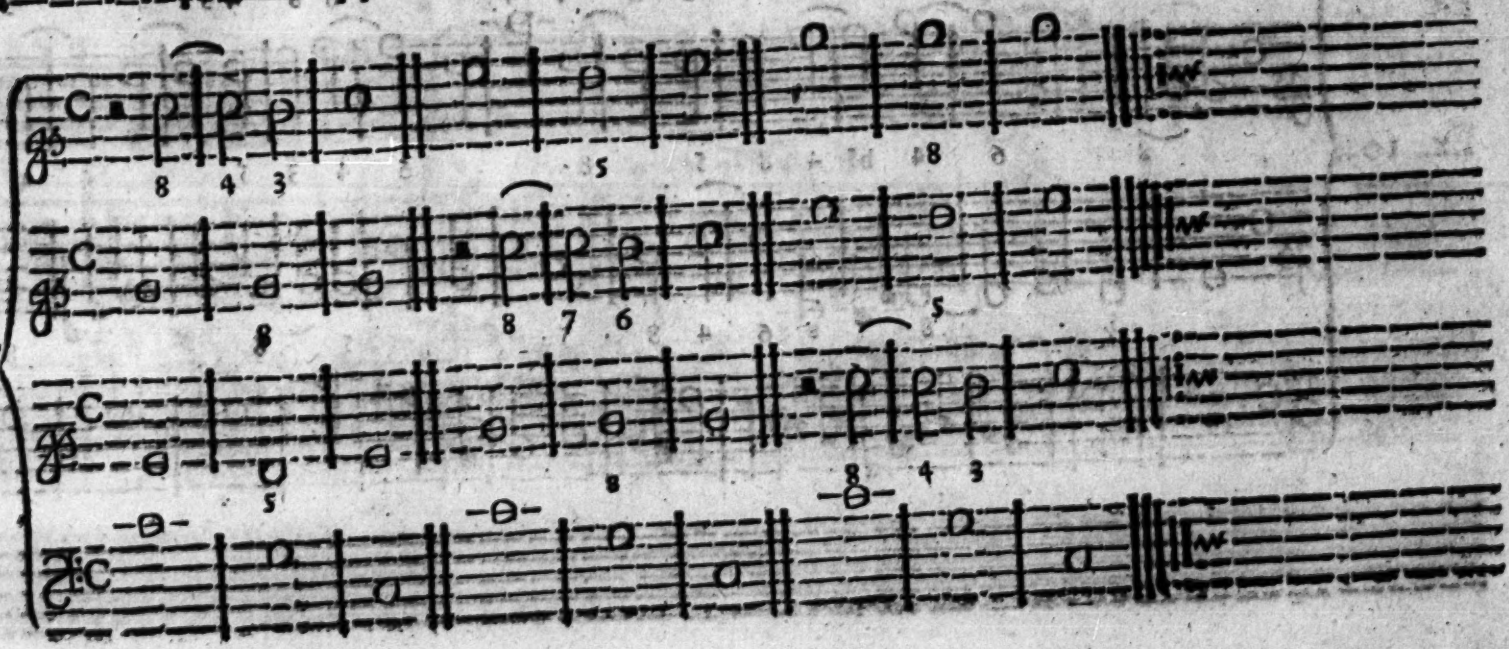
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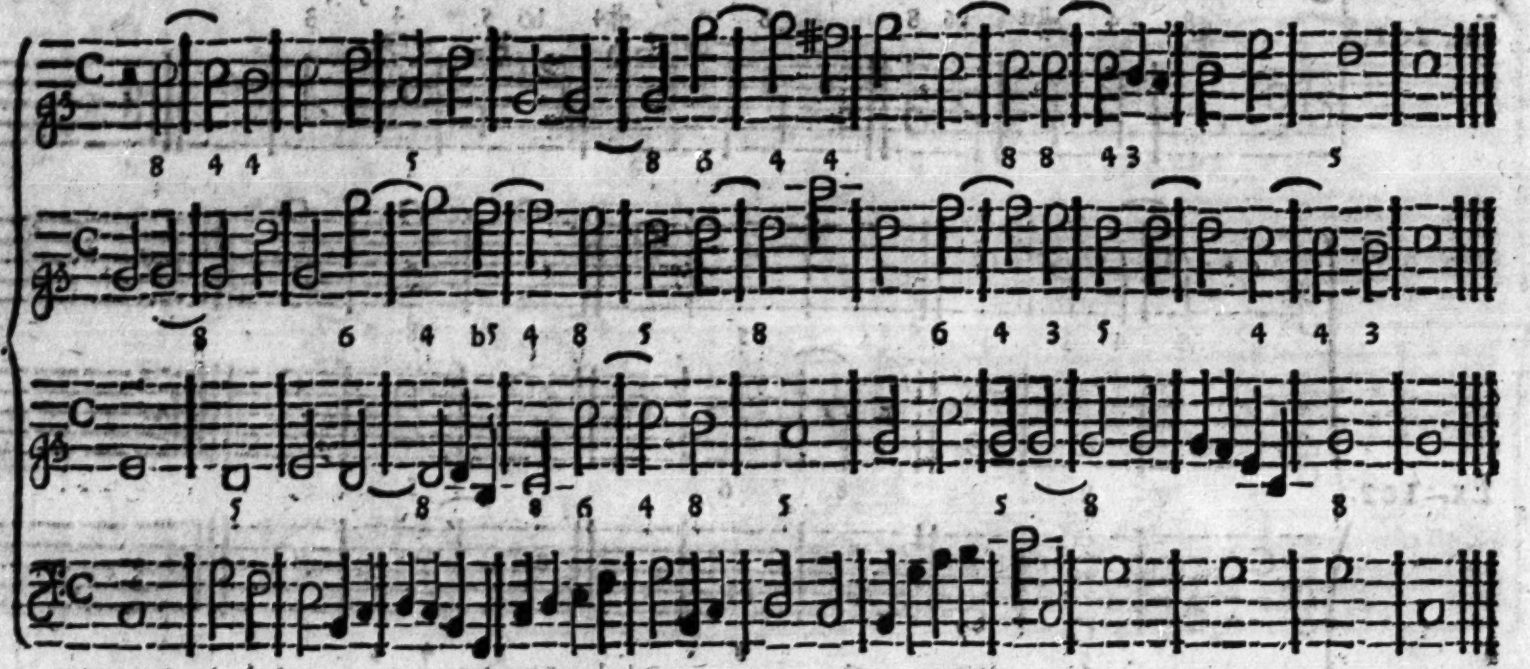


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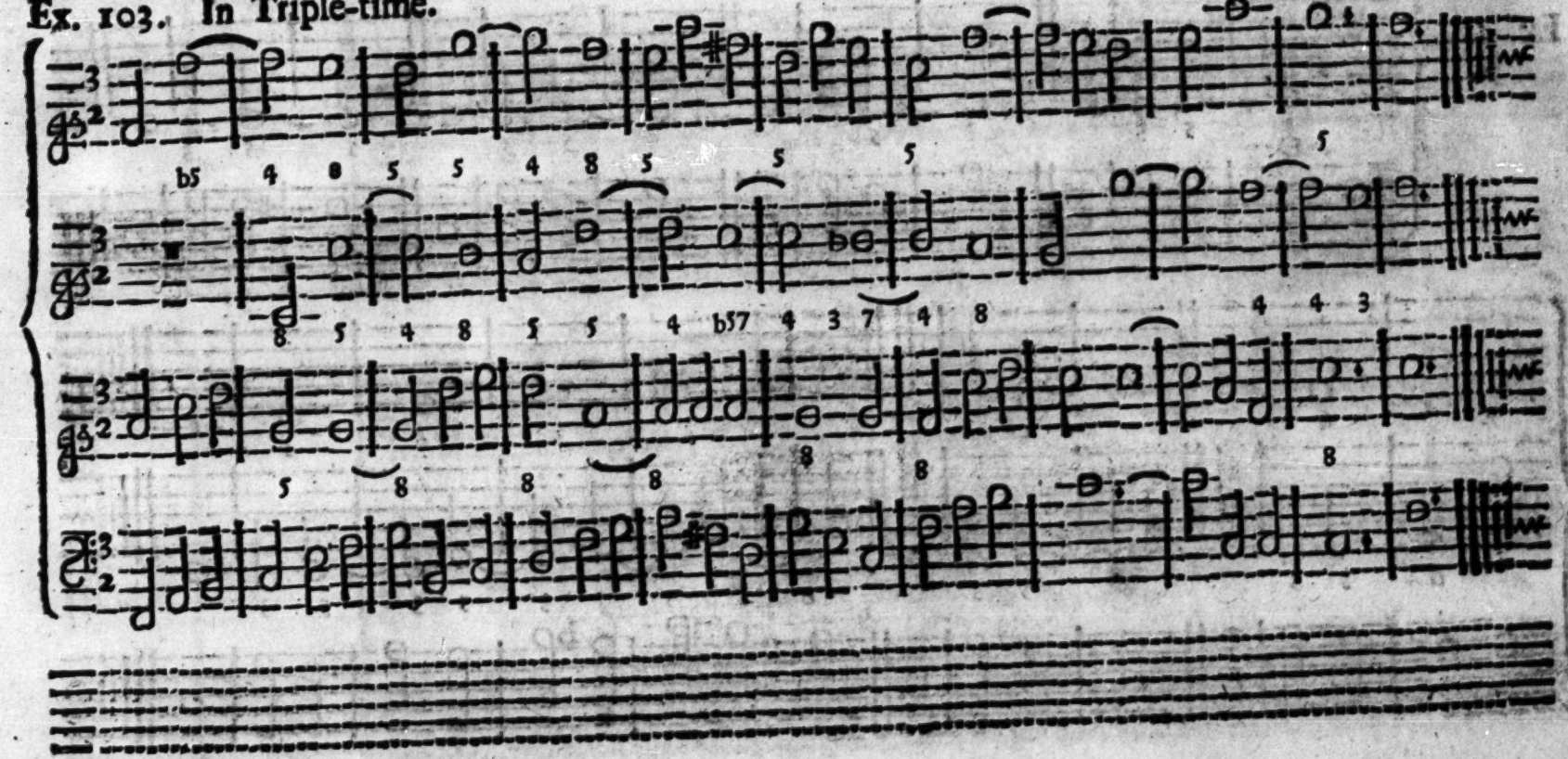


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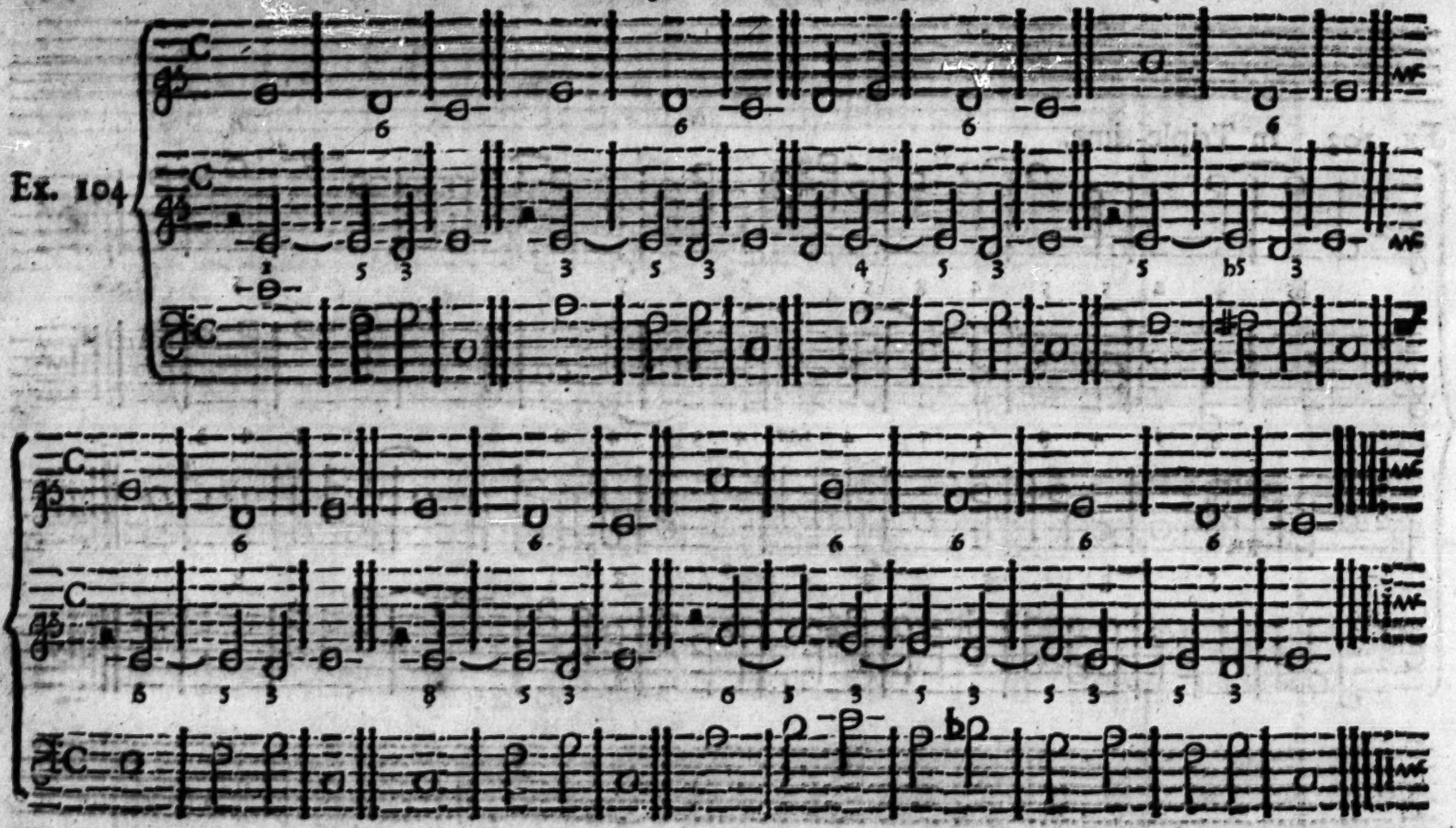


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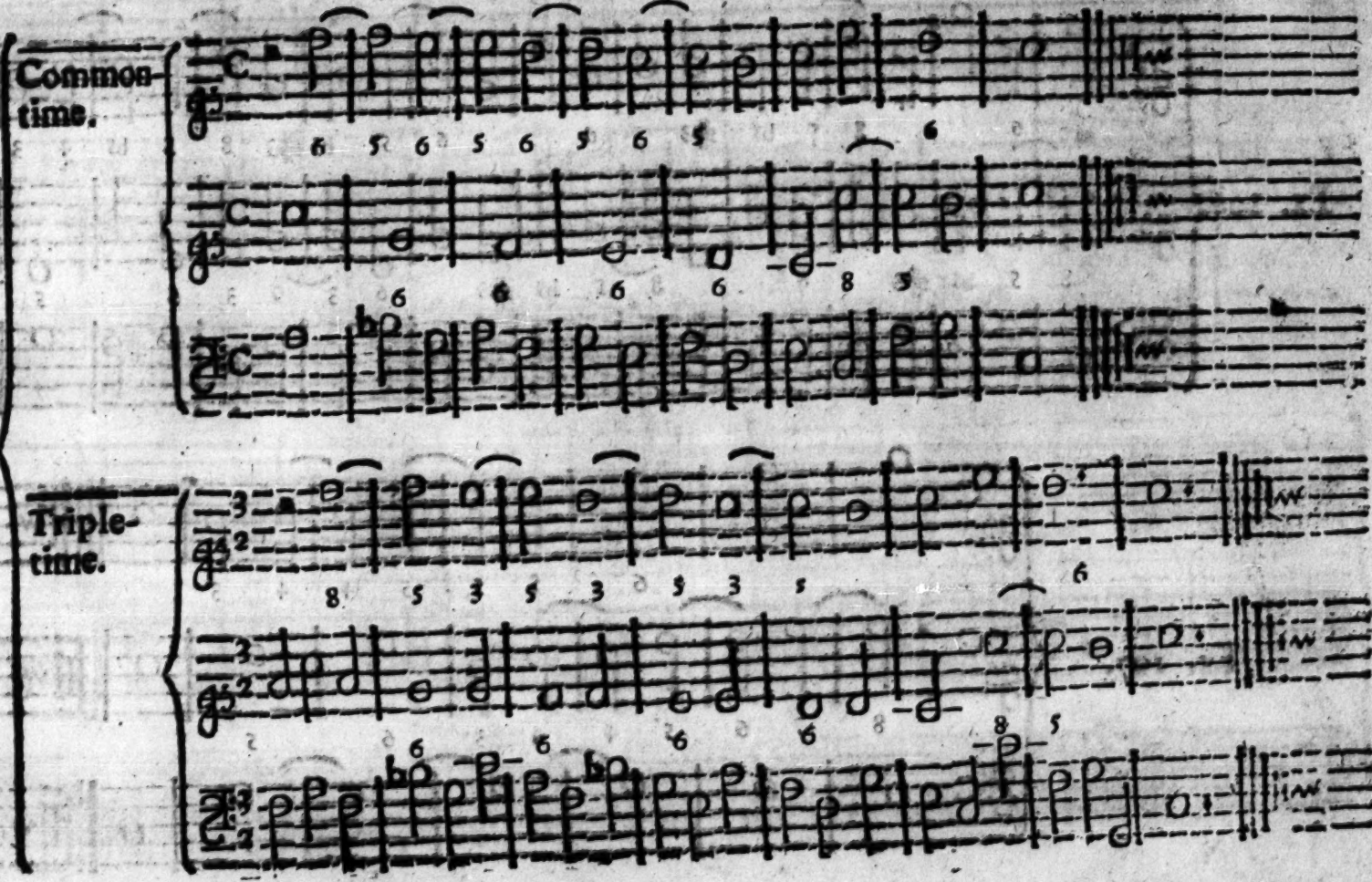


Ex. 103. In Triple-time.
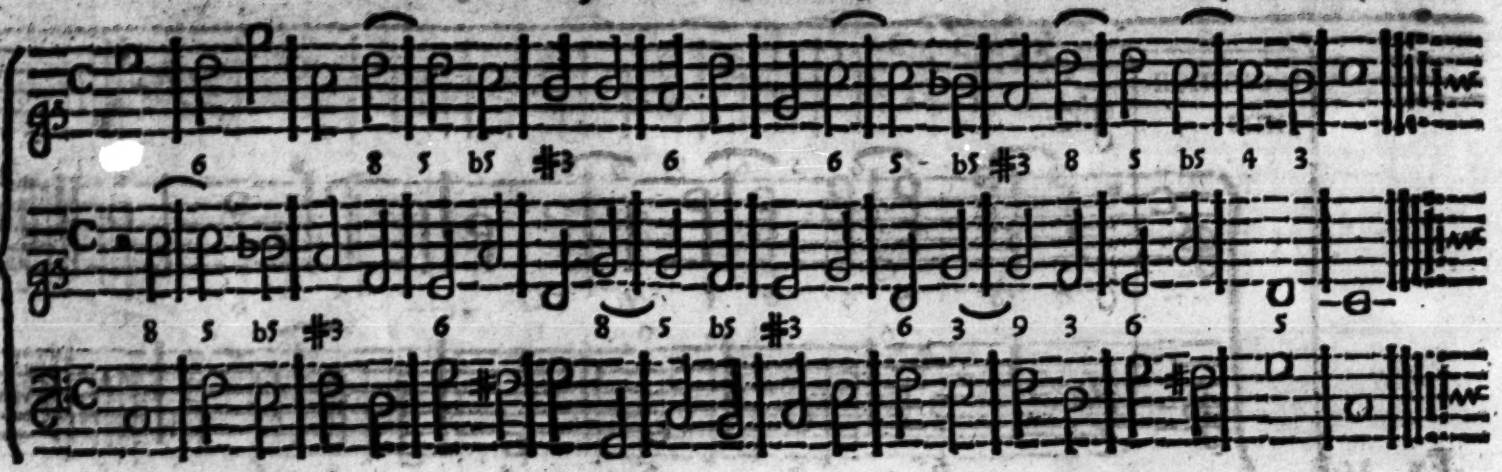


Ex. 104
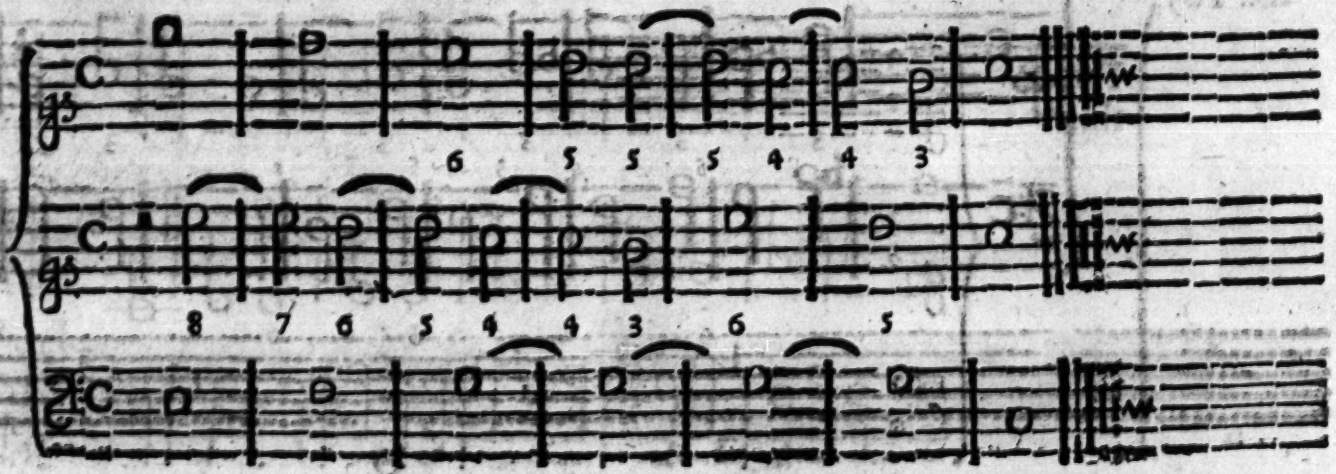


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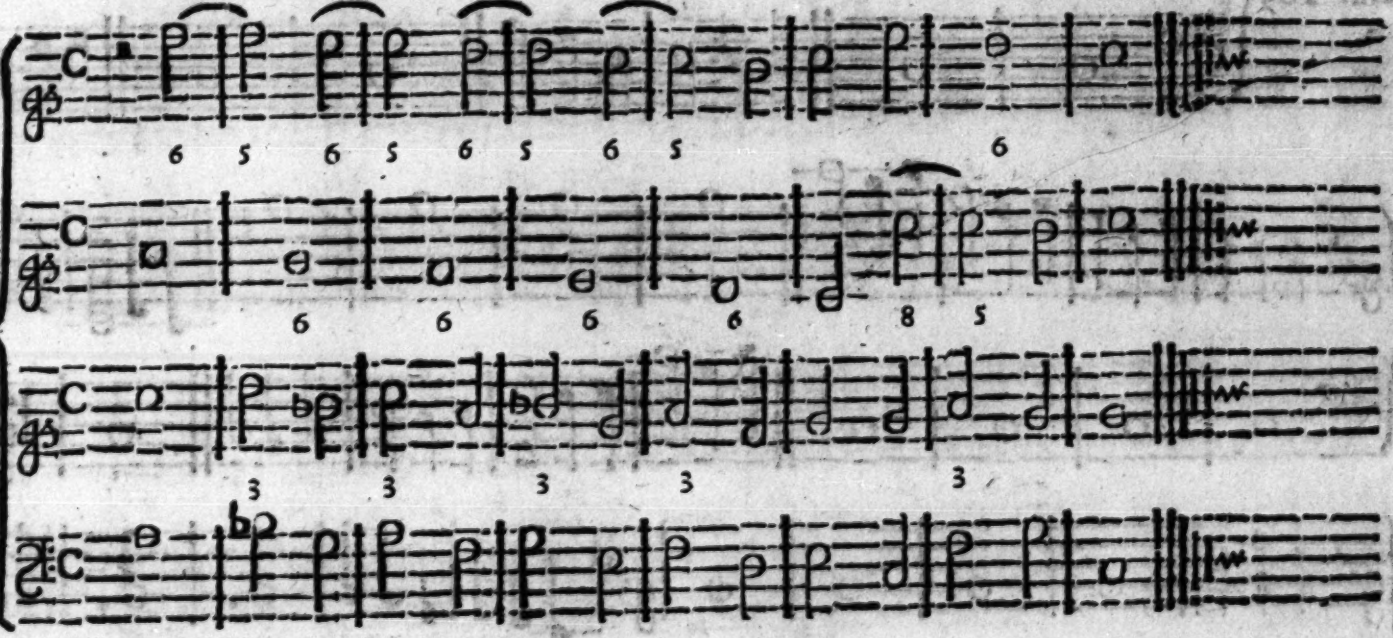


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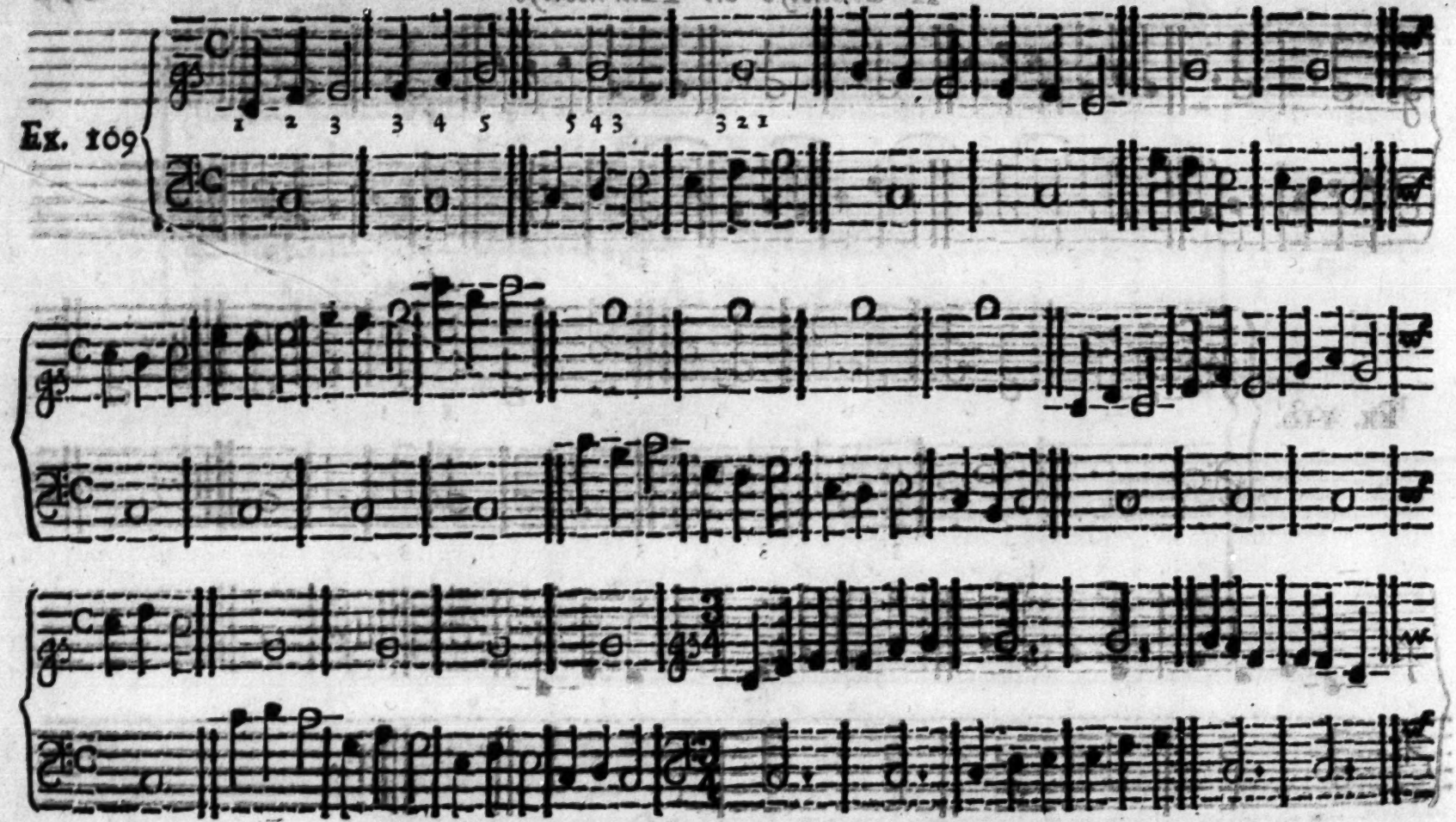


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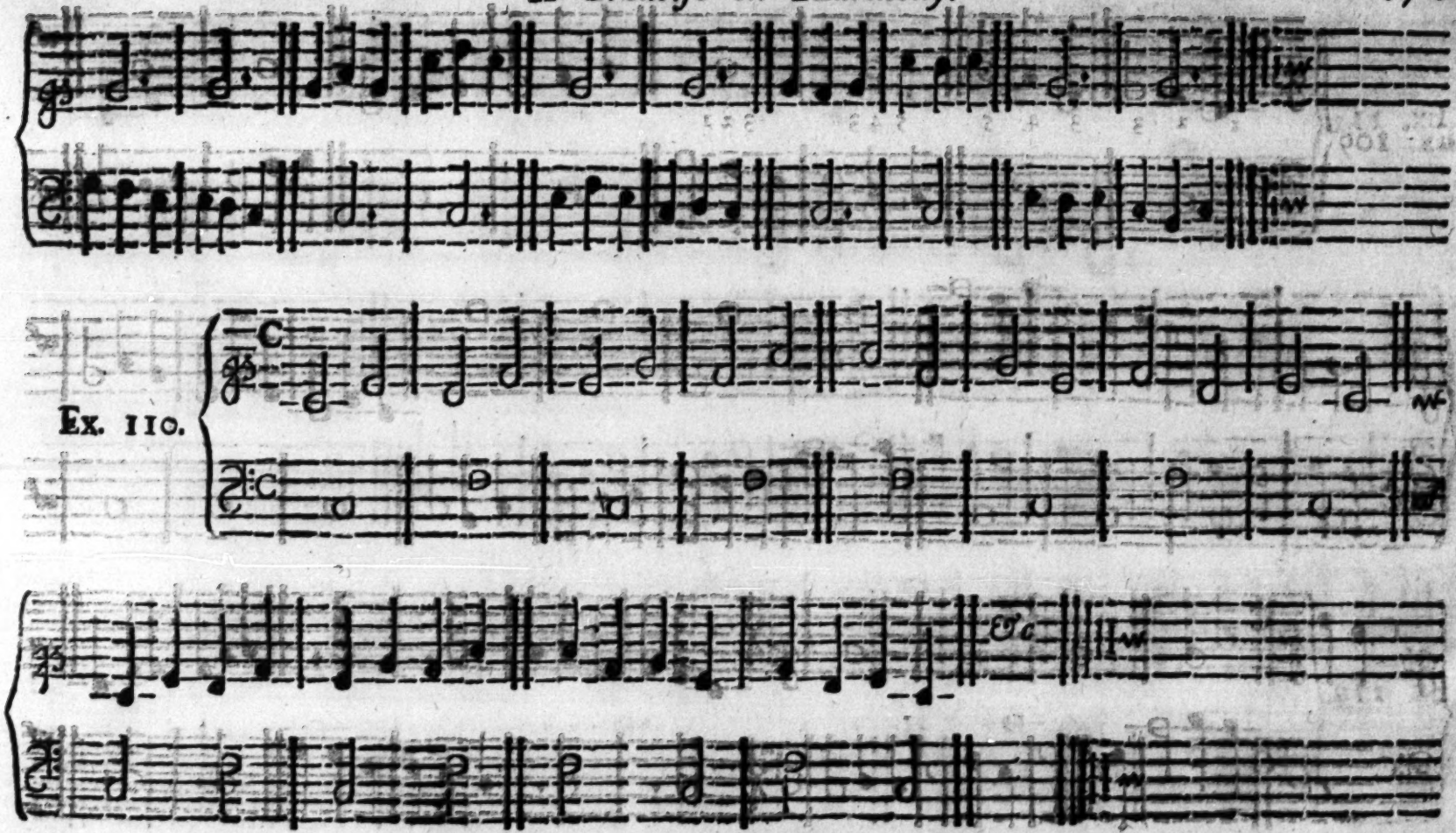


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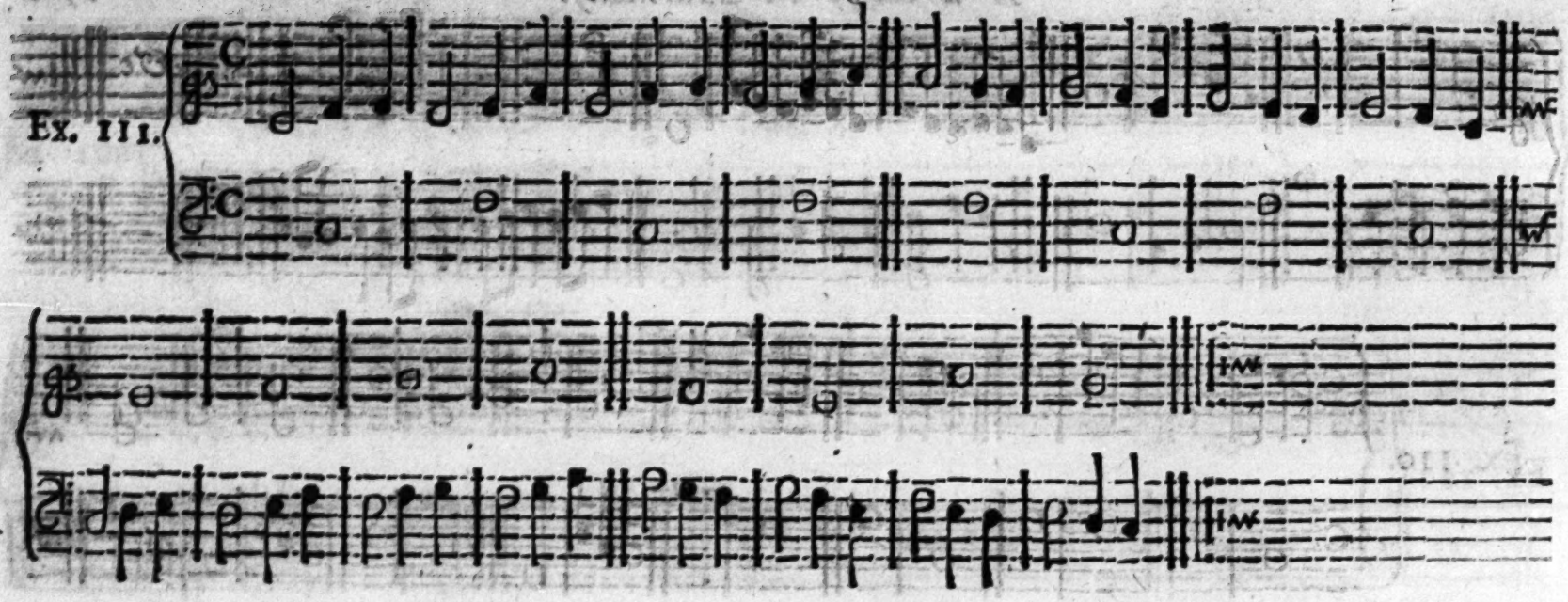


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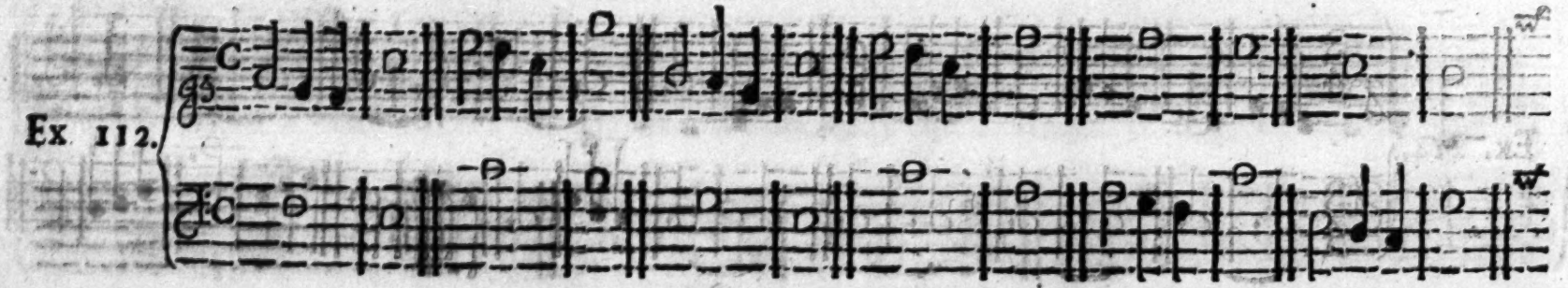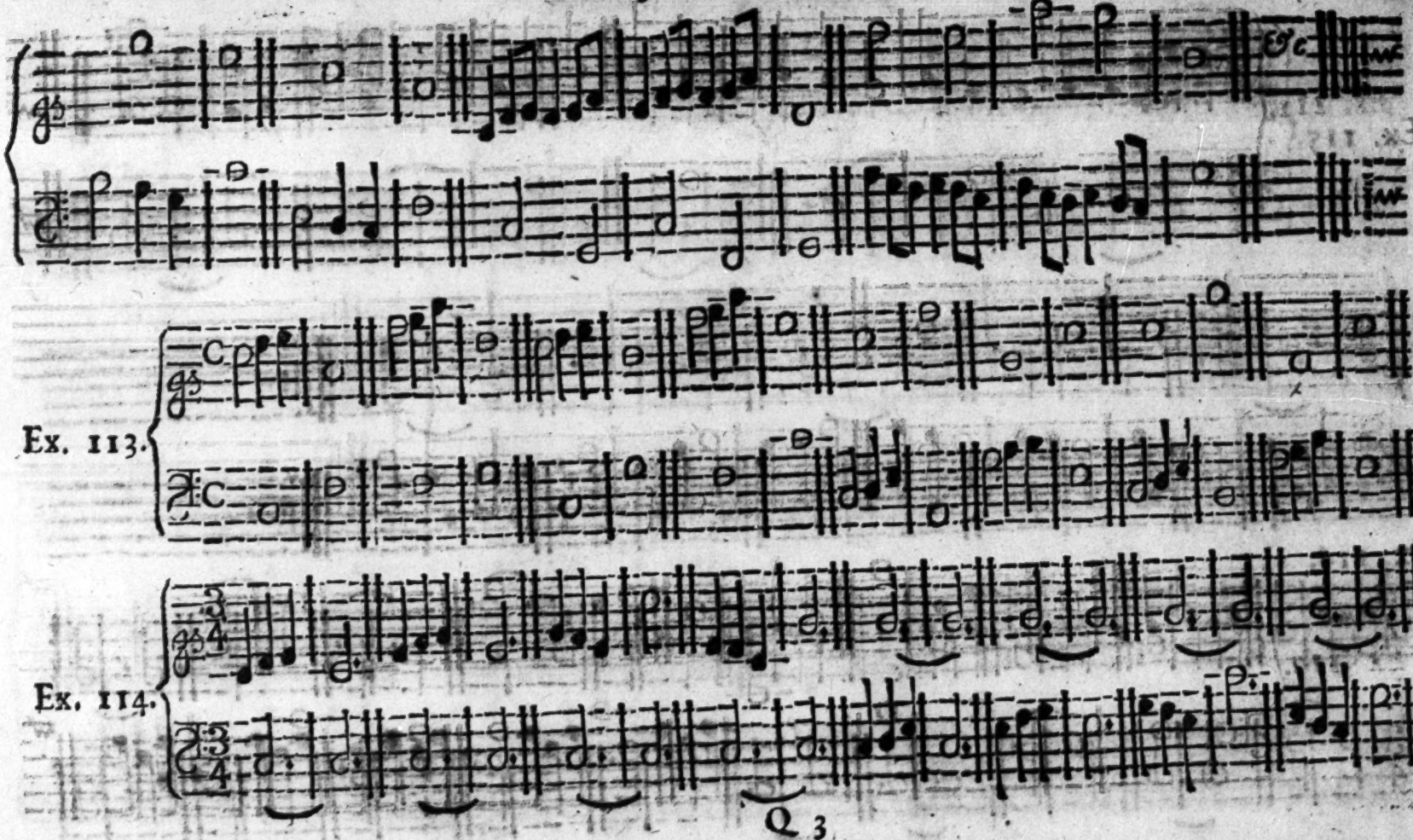



Ex. 110.
&c

Ex. 111.
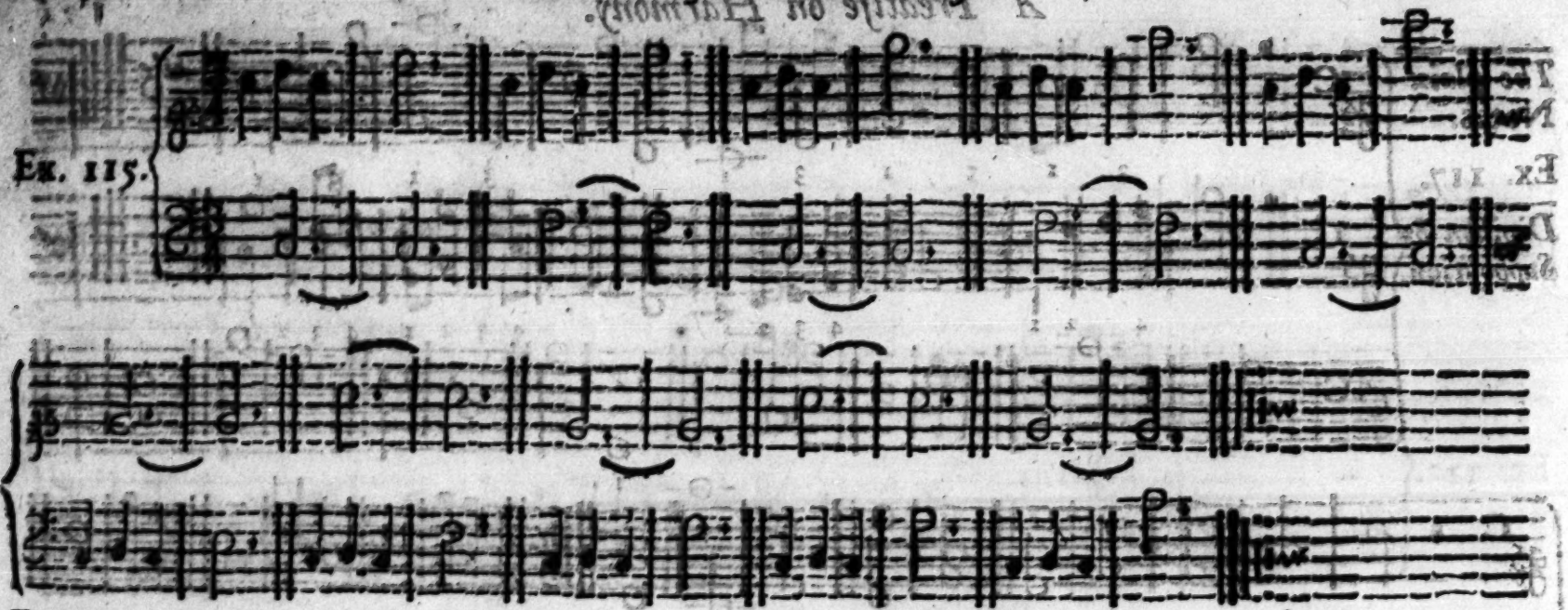


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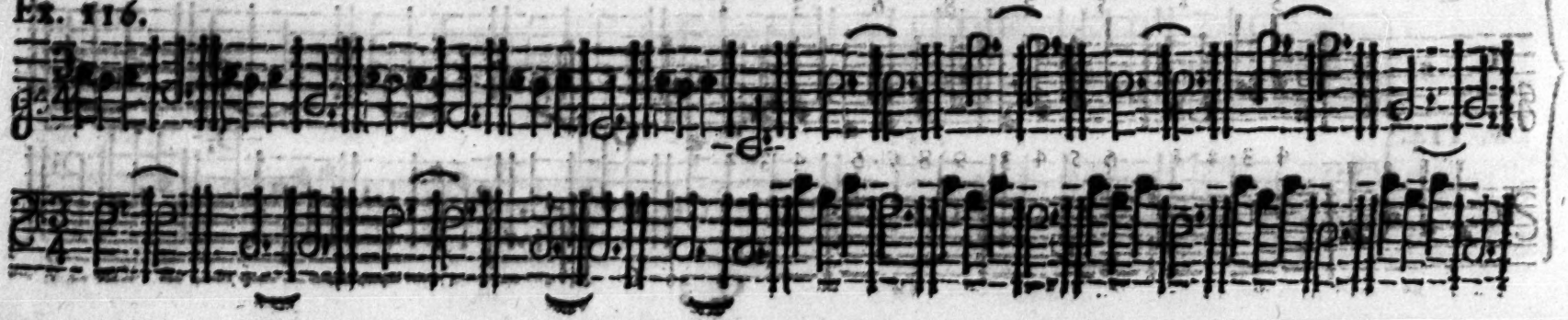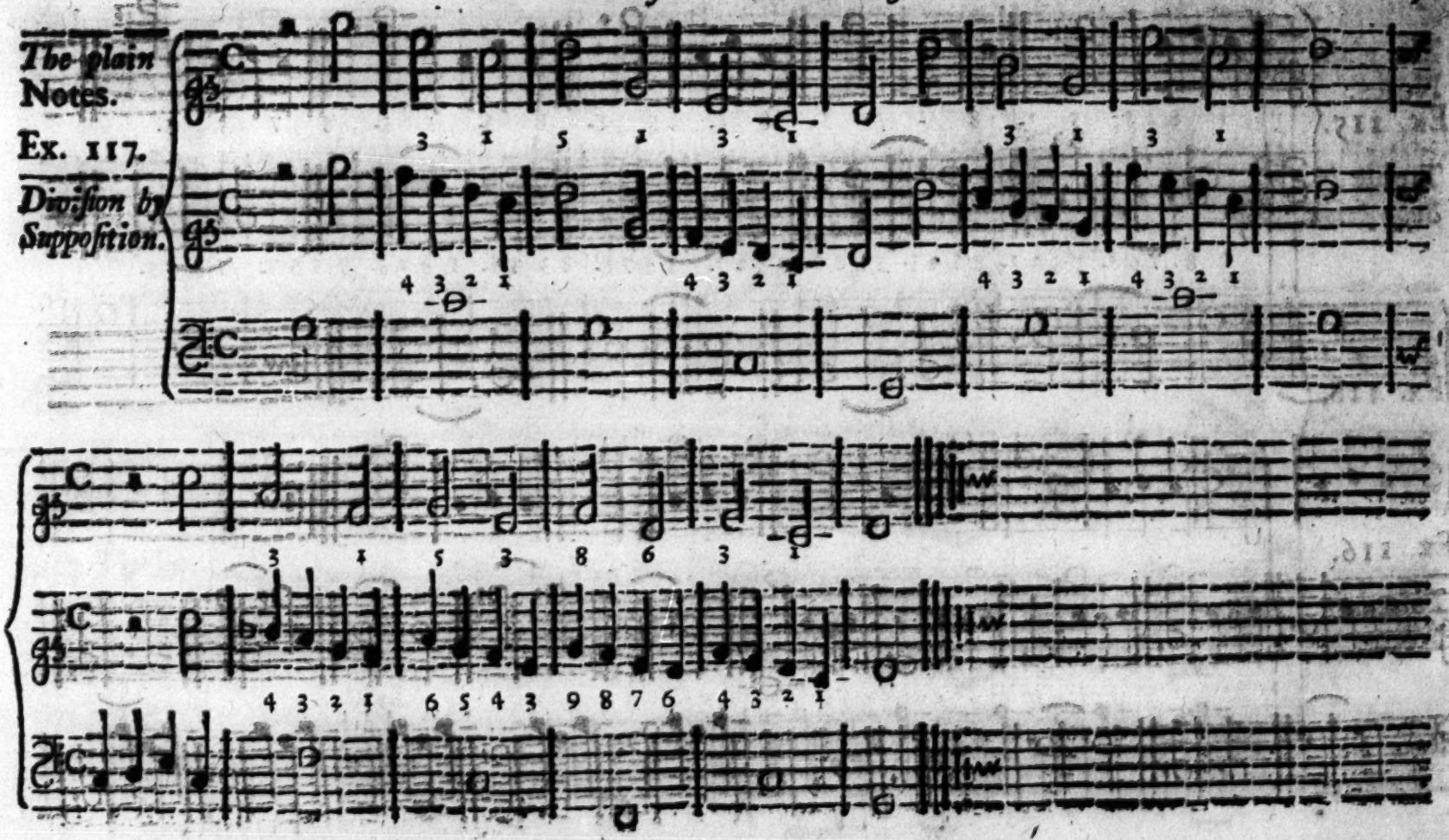



Ex. 113.
Ex. 114.
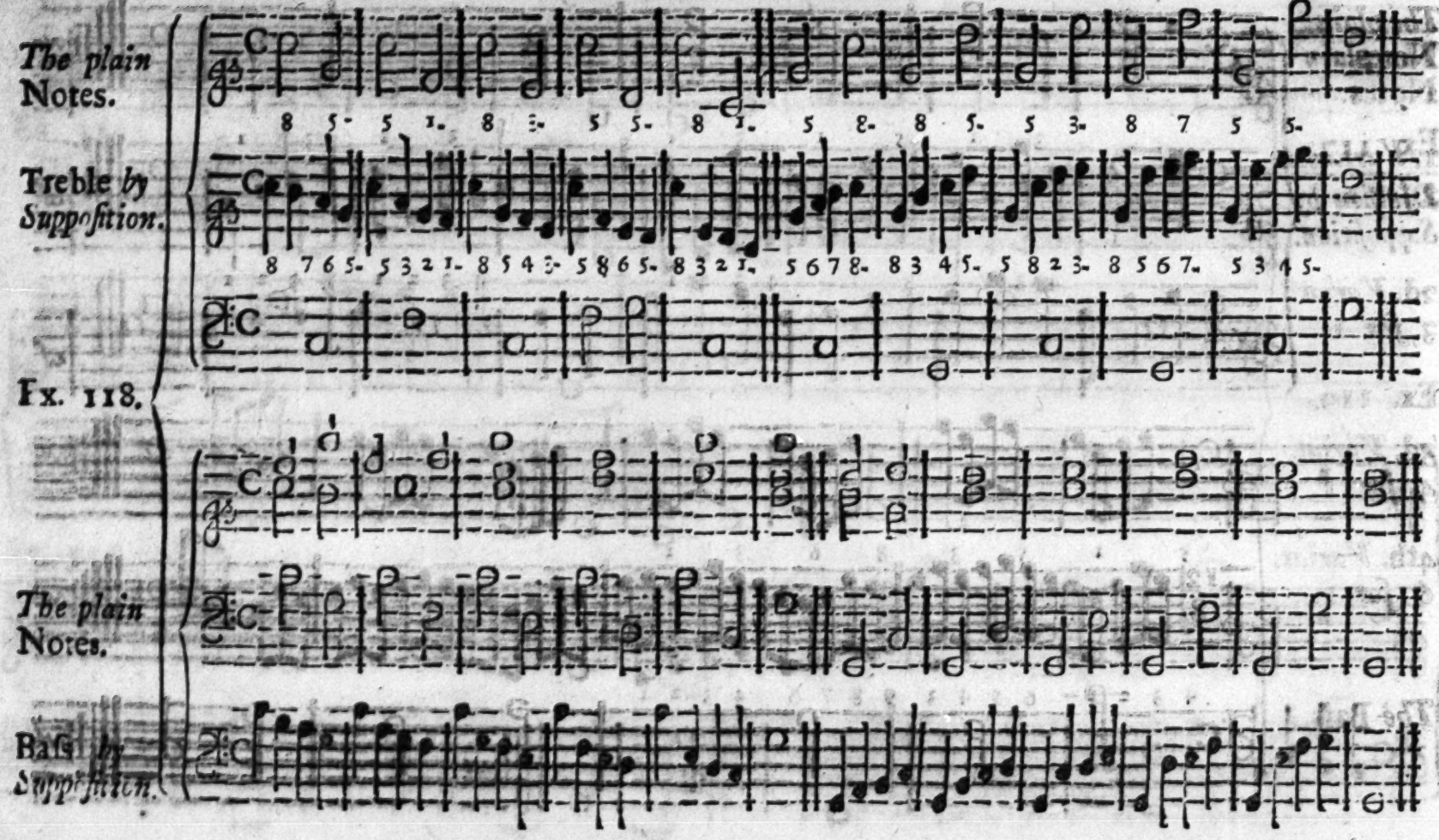
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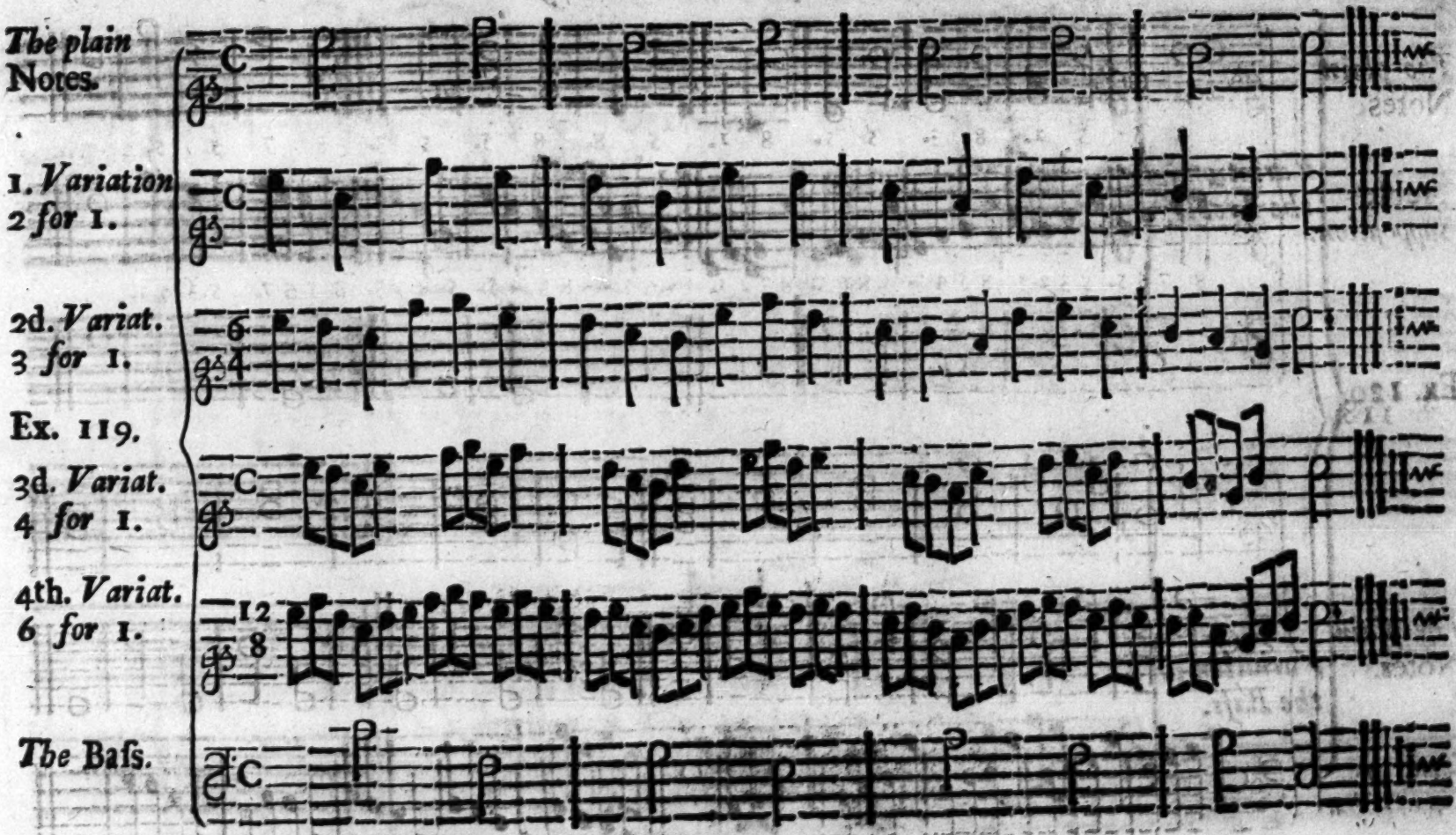


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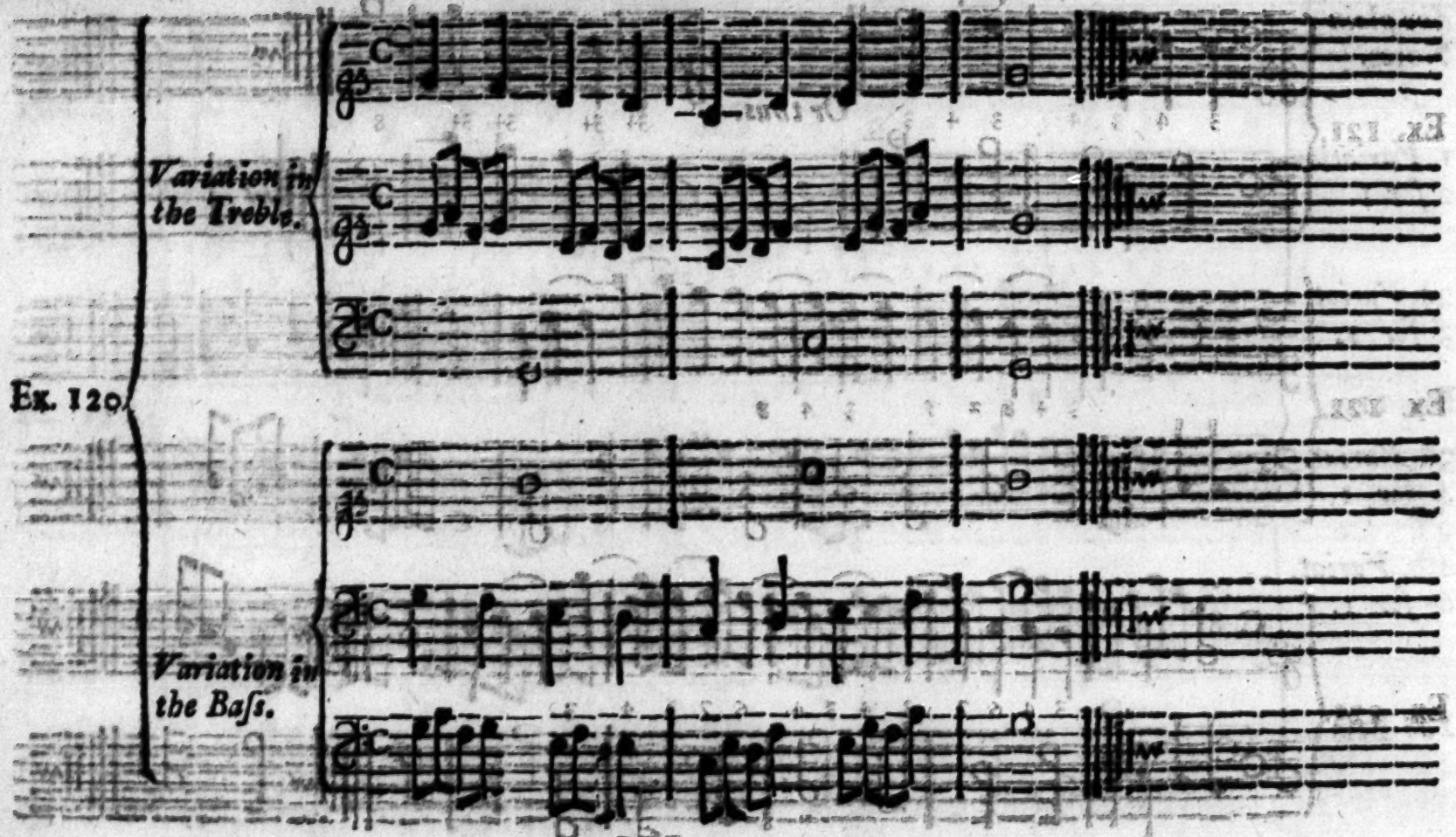



The plain Notes.
Ex. 117.
Division by Supposition.
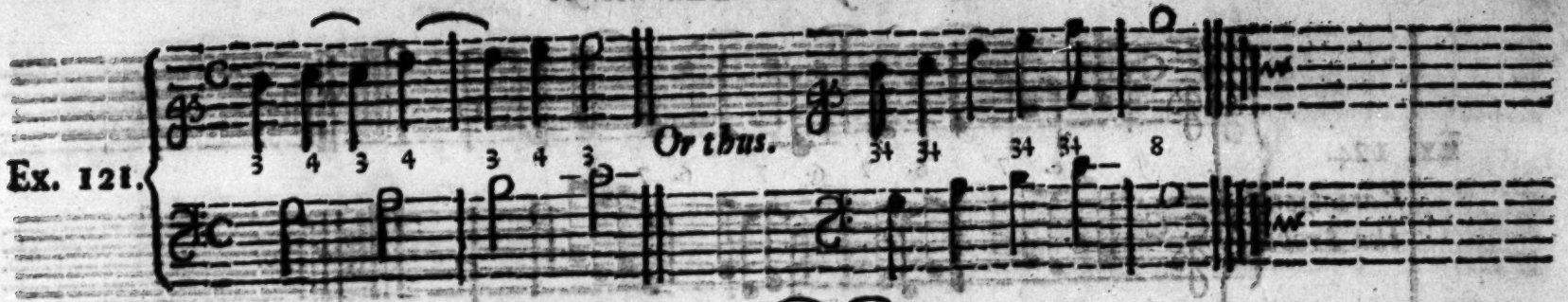

The plain Notes.
Treble by Supposition.
Fx. 118.
The plain Notes.
Bass by Supposition.


The plain Notes.
1. Variation 2 for 1.
2d. Variat. 3 for 1.
Ex. 119.
3d. Variat. 4 for 1.
4th. Variat. 6 for 1.
The Bass.
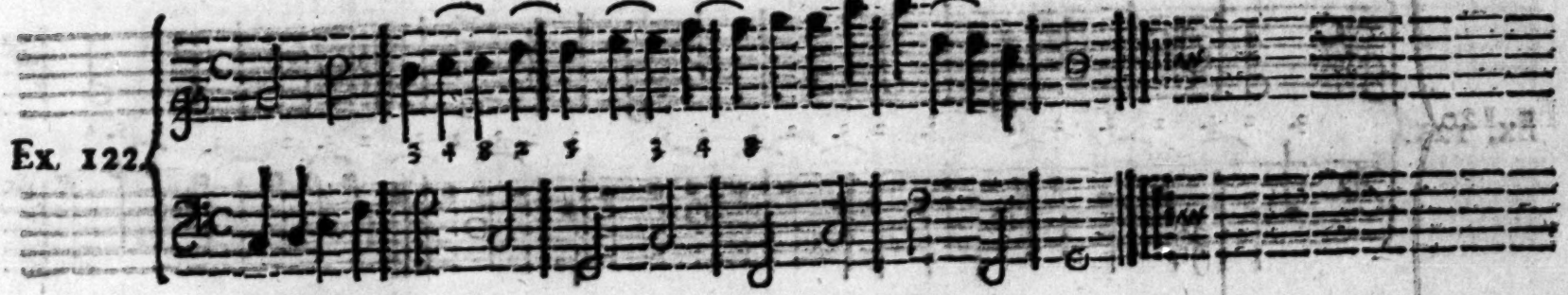
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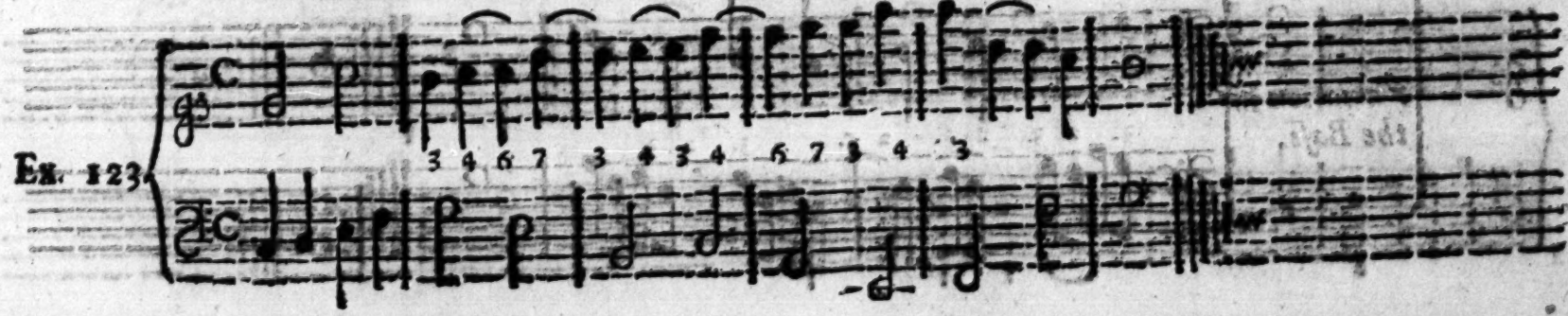


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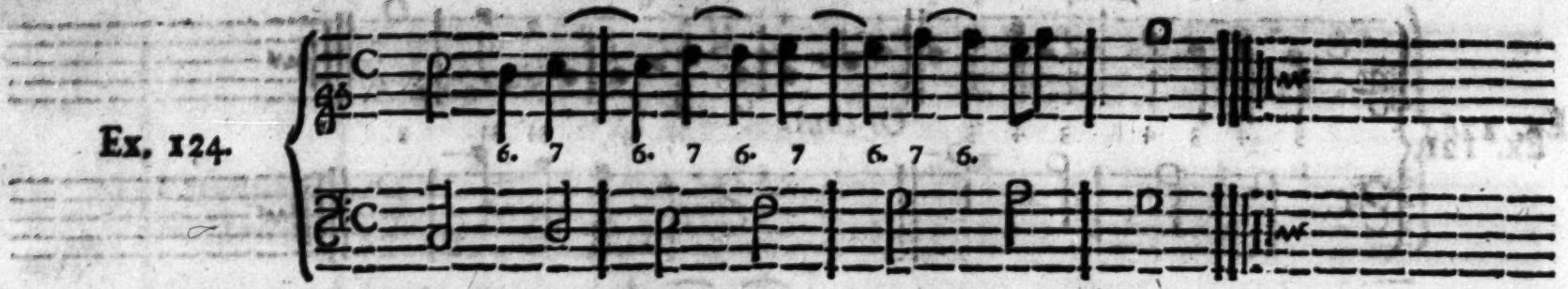


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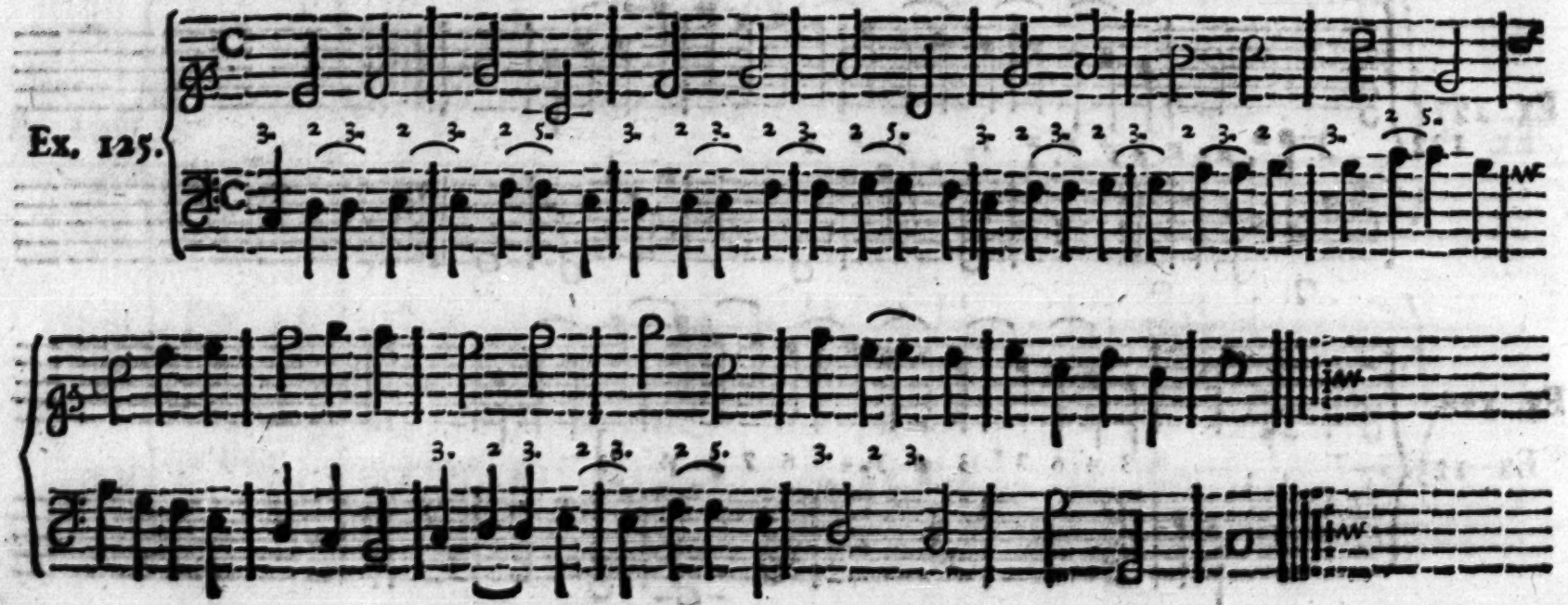


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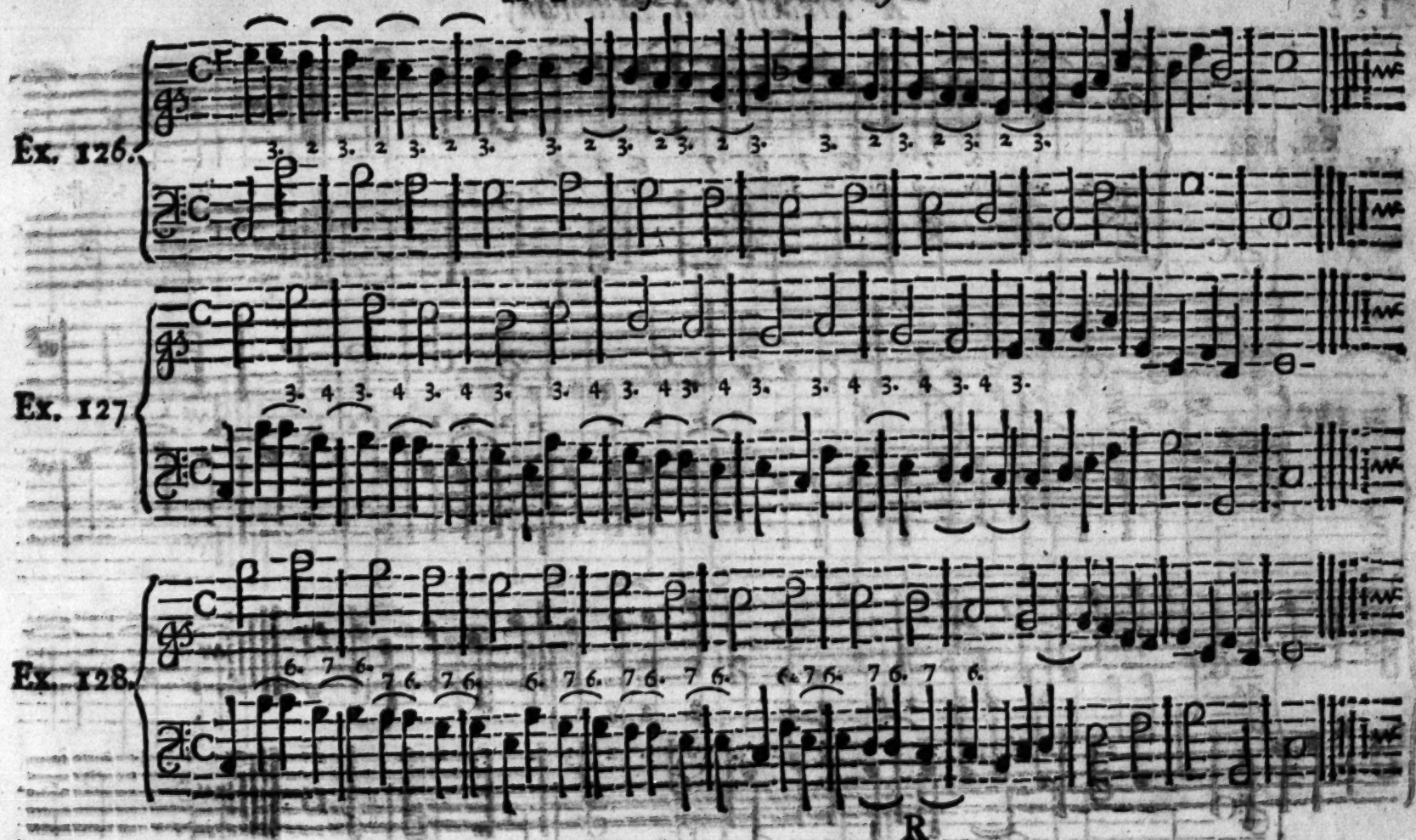


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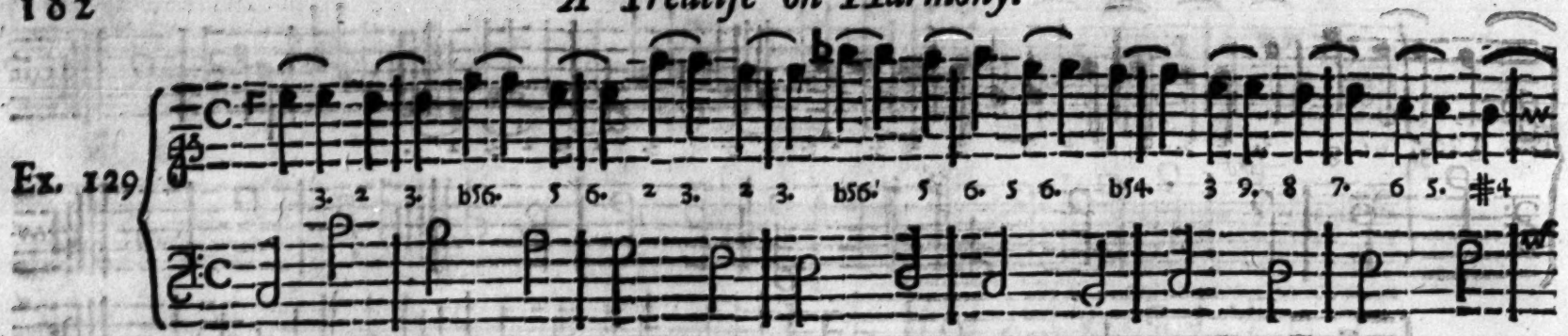


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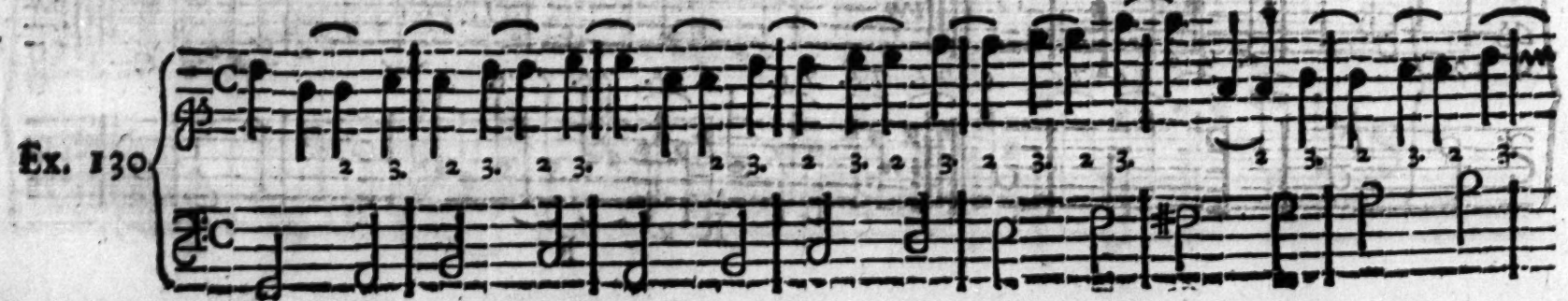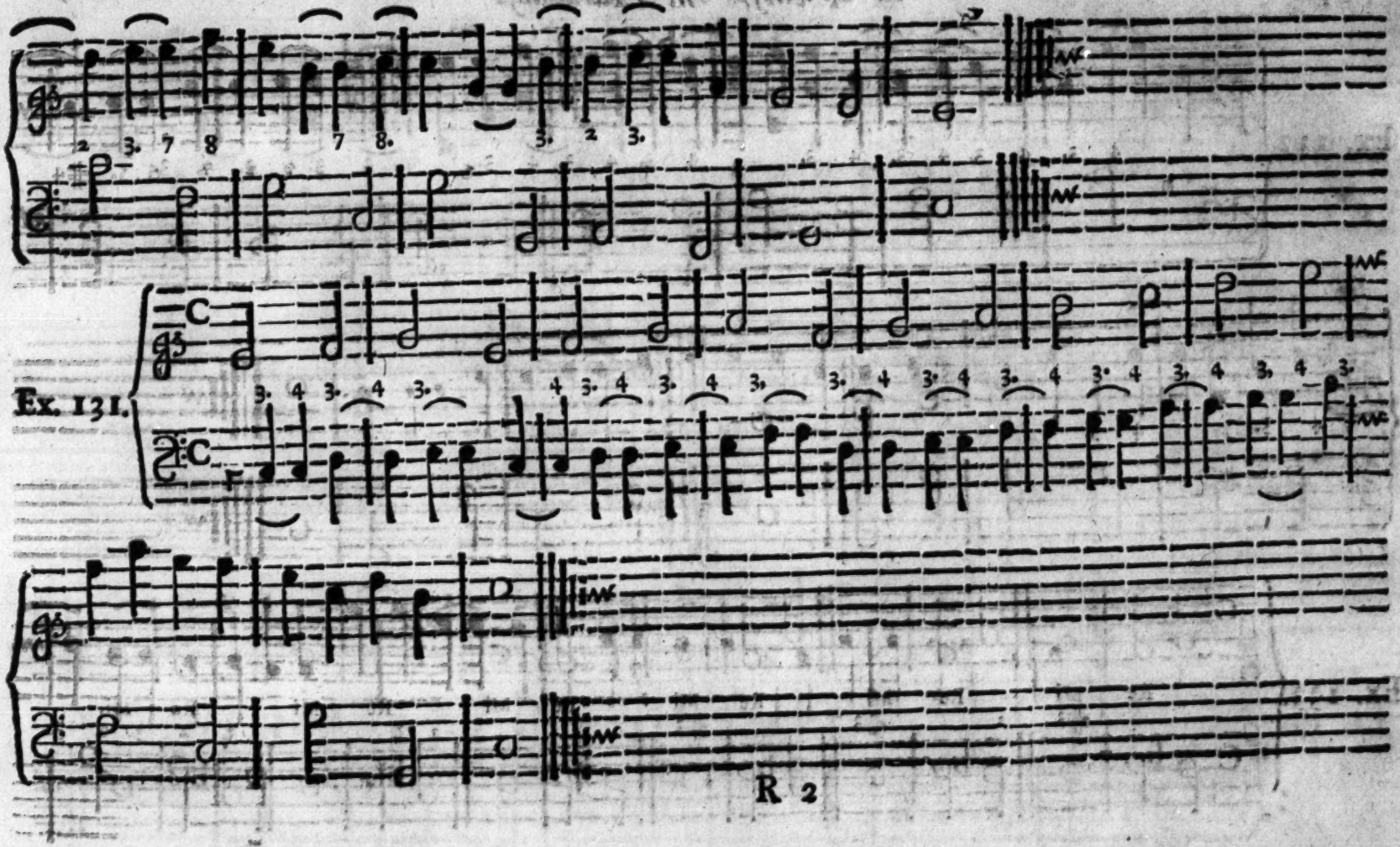



Ex. 126.
Ex. 127
Ex. 128.

Ex. 129
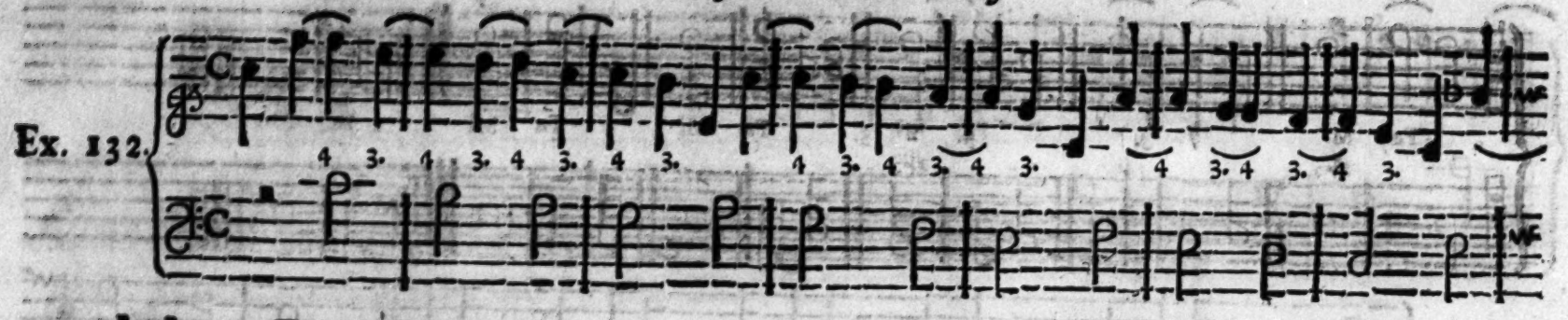


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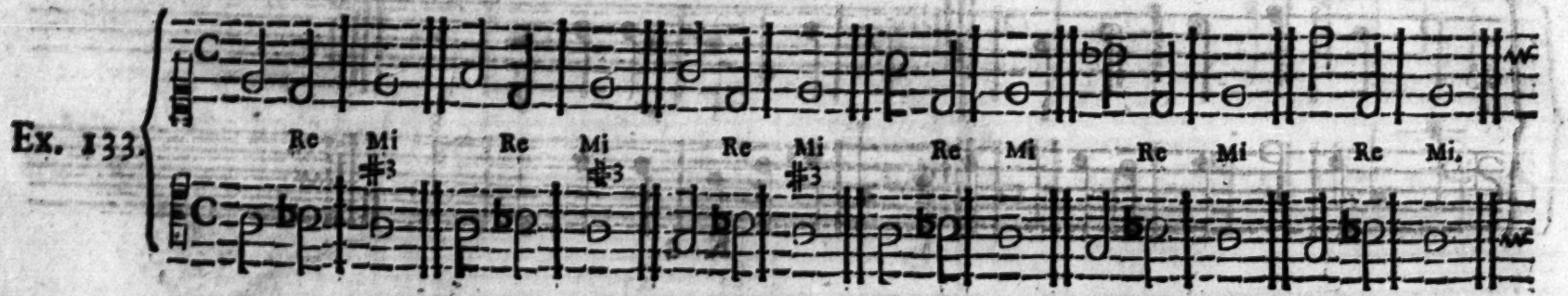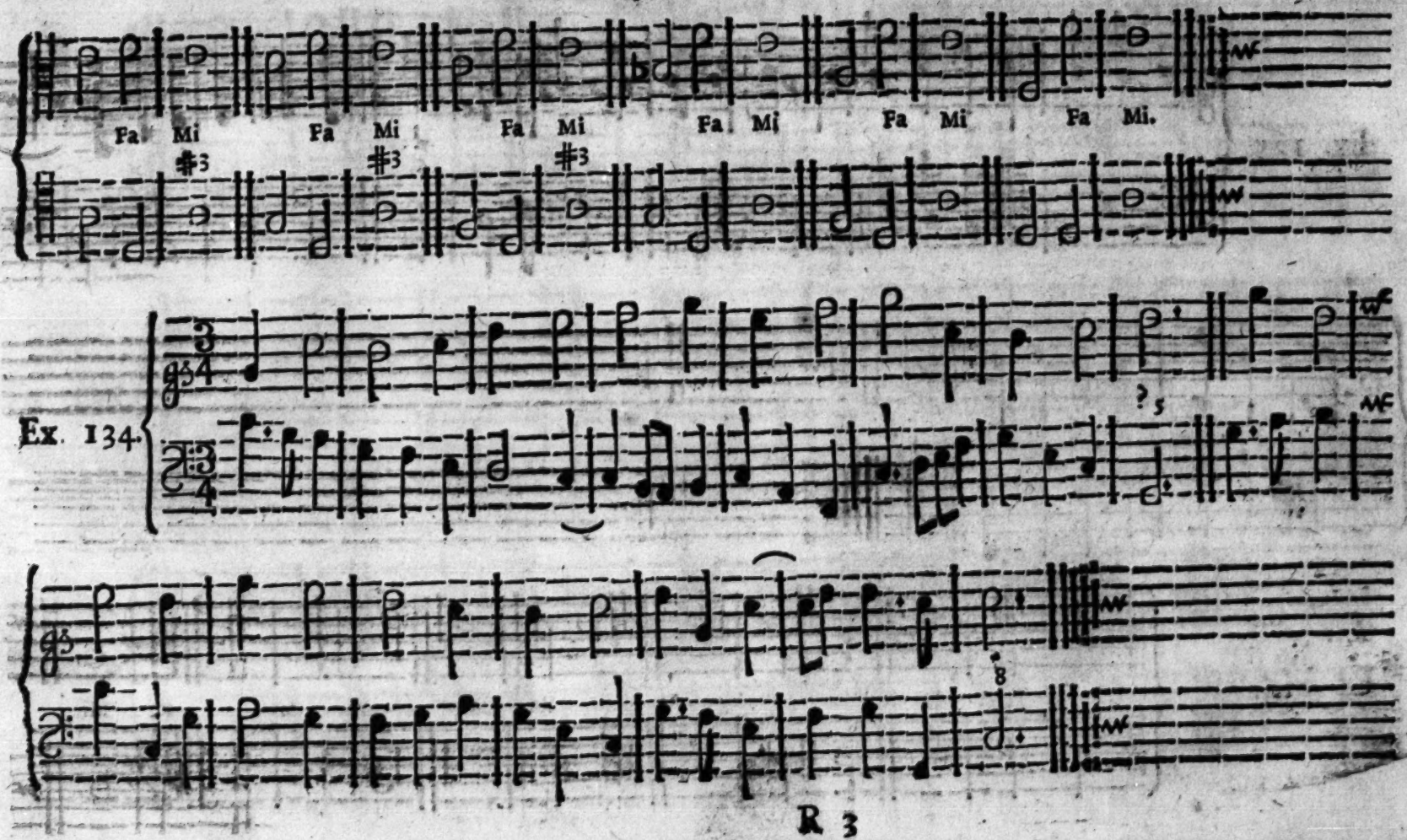



Ex. 131.

Ex. 132.

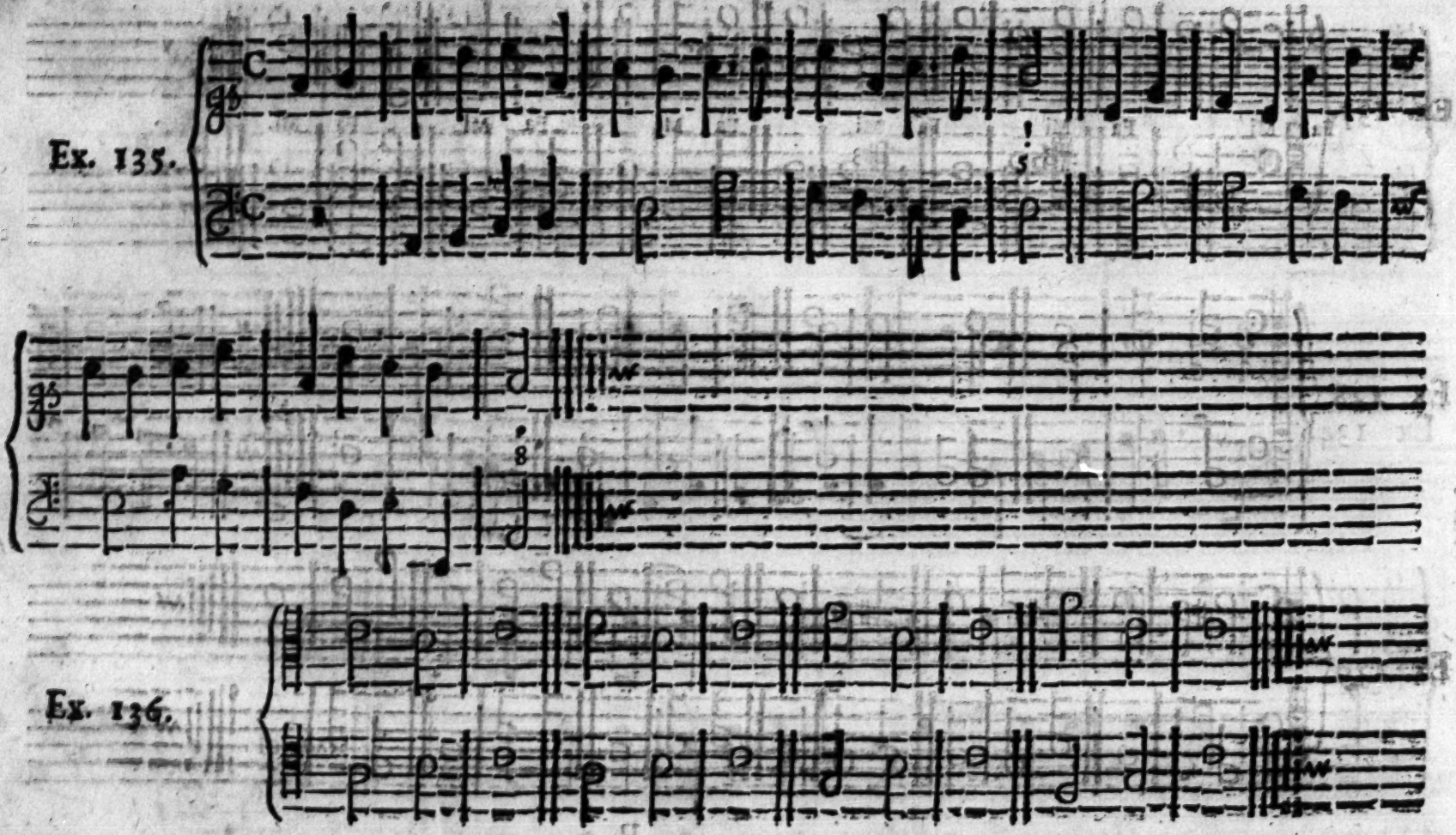


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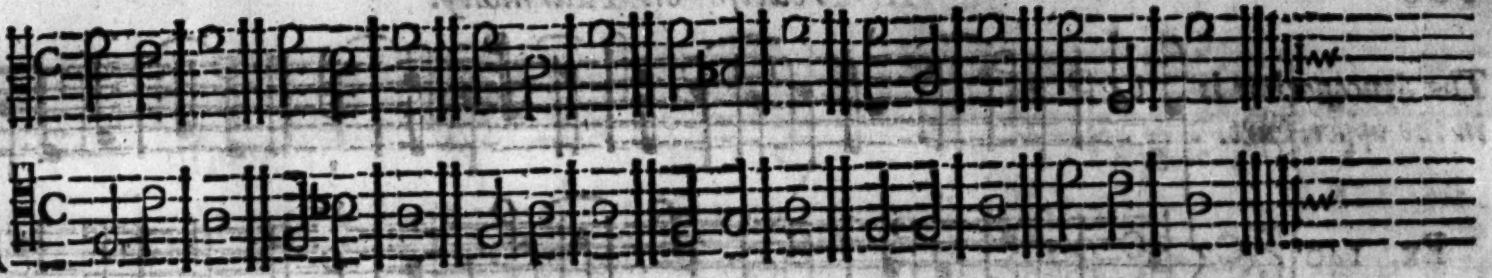



Fa Mi
Fa Mi
Fa Mi
Fa Mi
Fa Mi
Fa Mi.
Ex. 134.

Ex. 135.
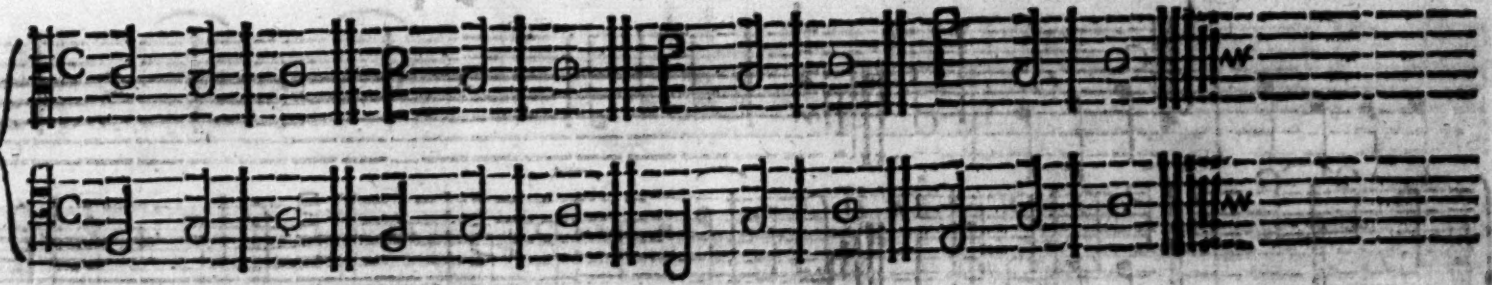


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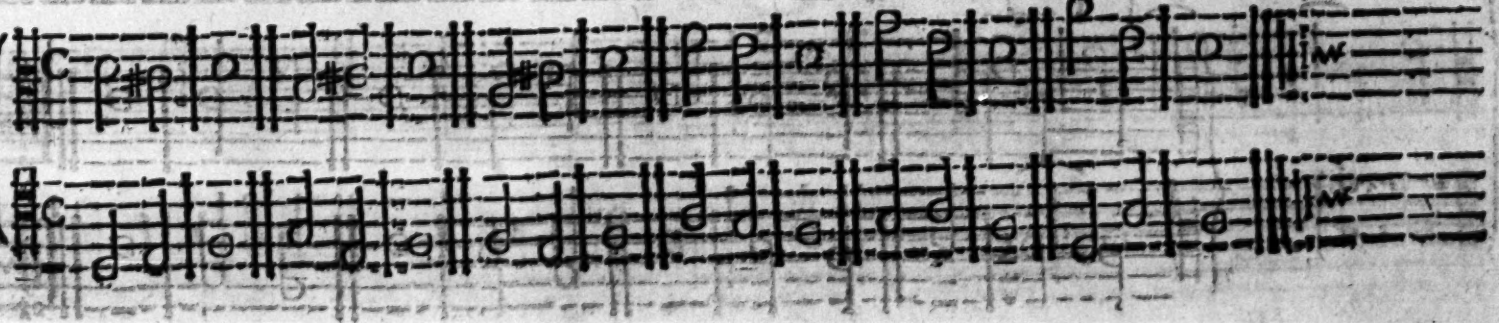
Ex. 137.



Ex. 138.
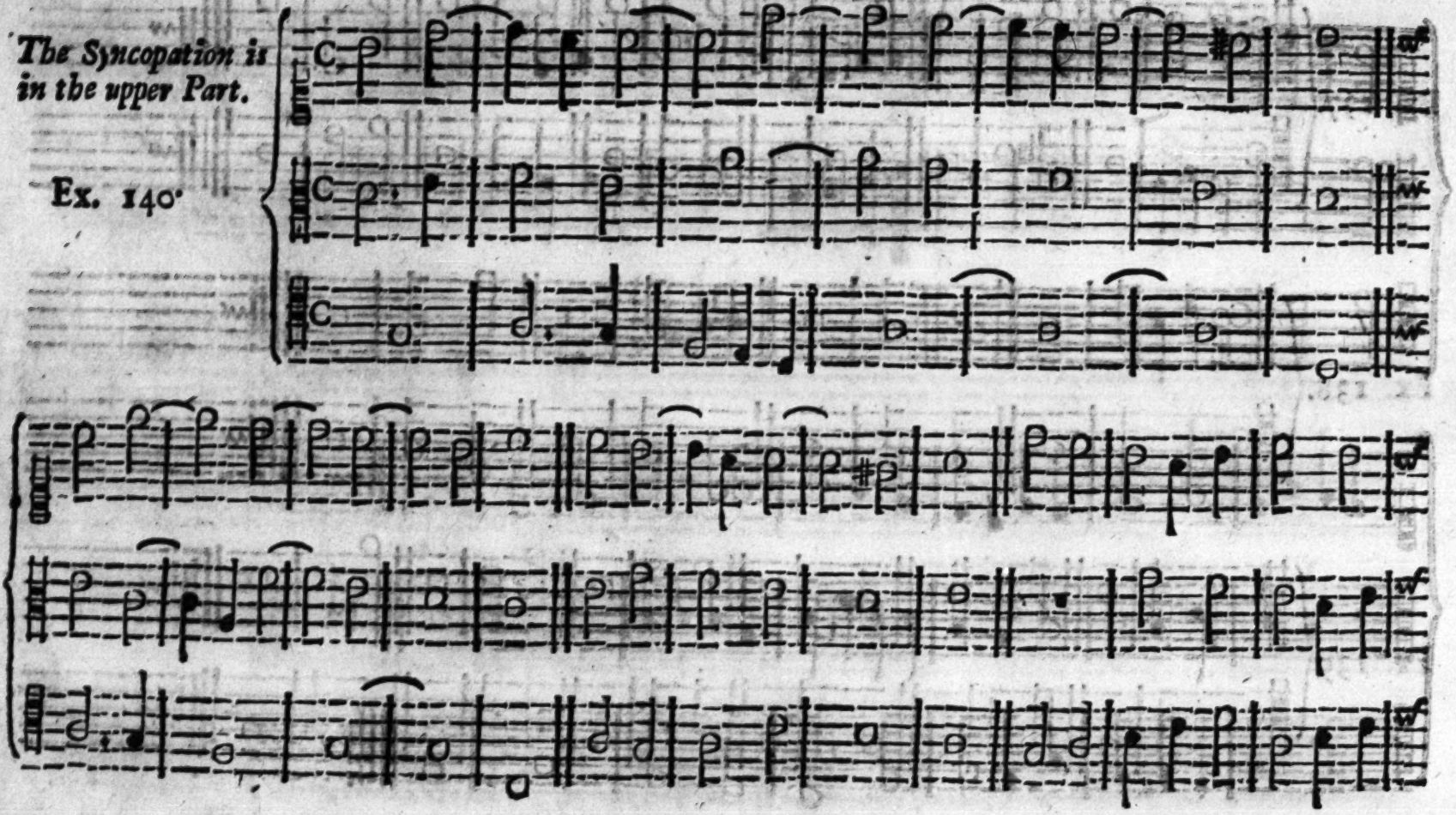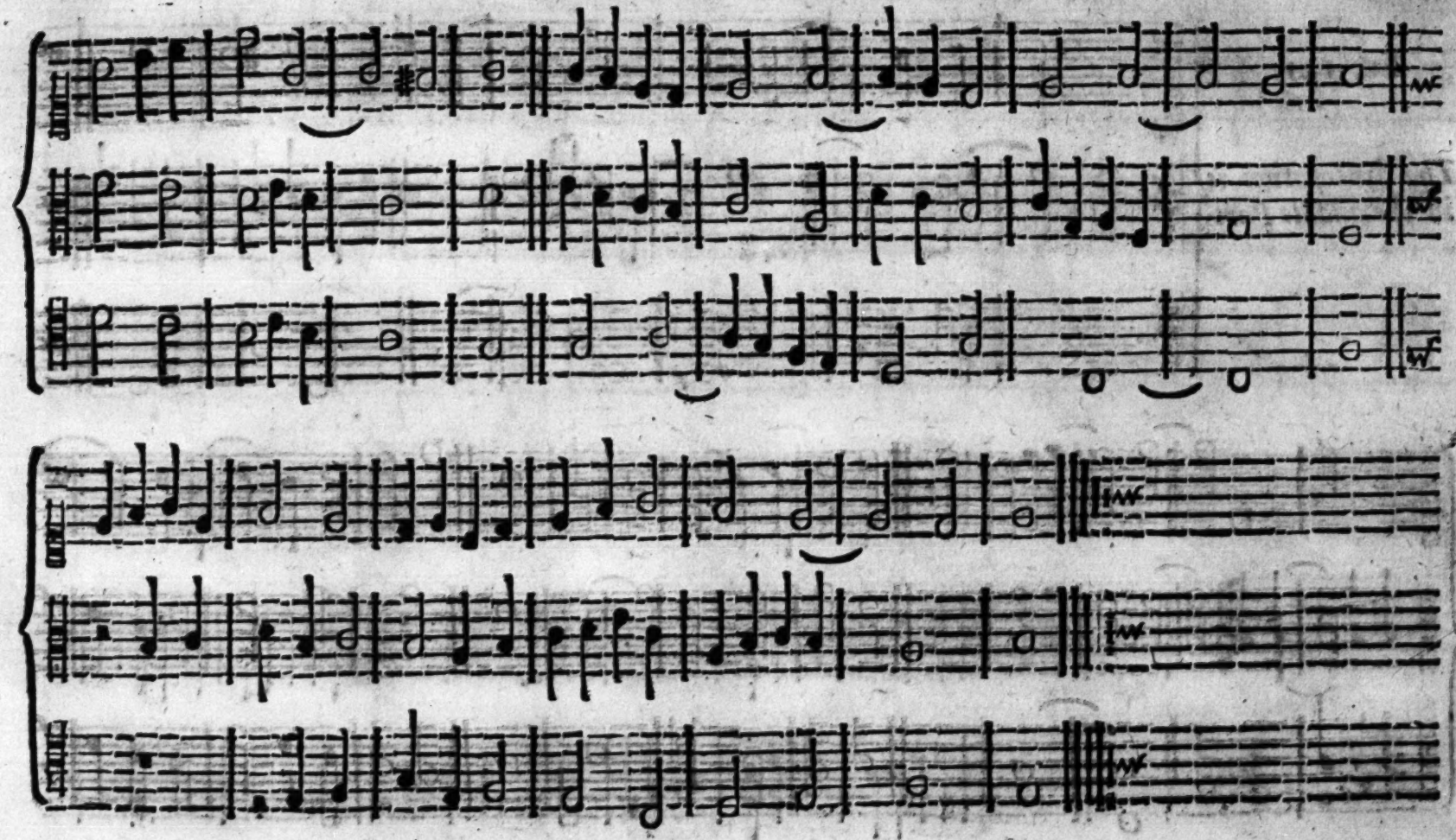


Ex. 139.



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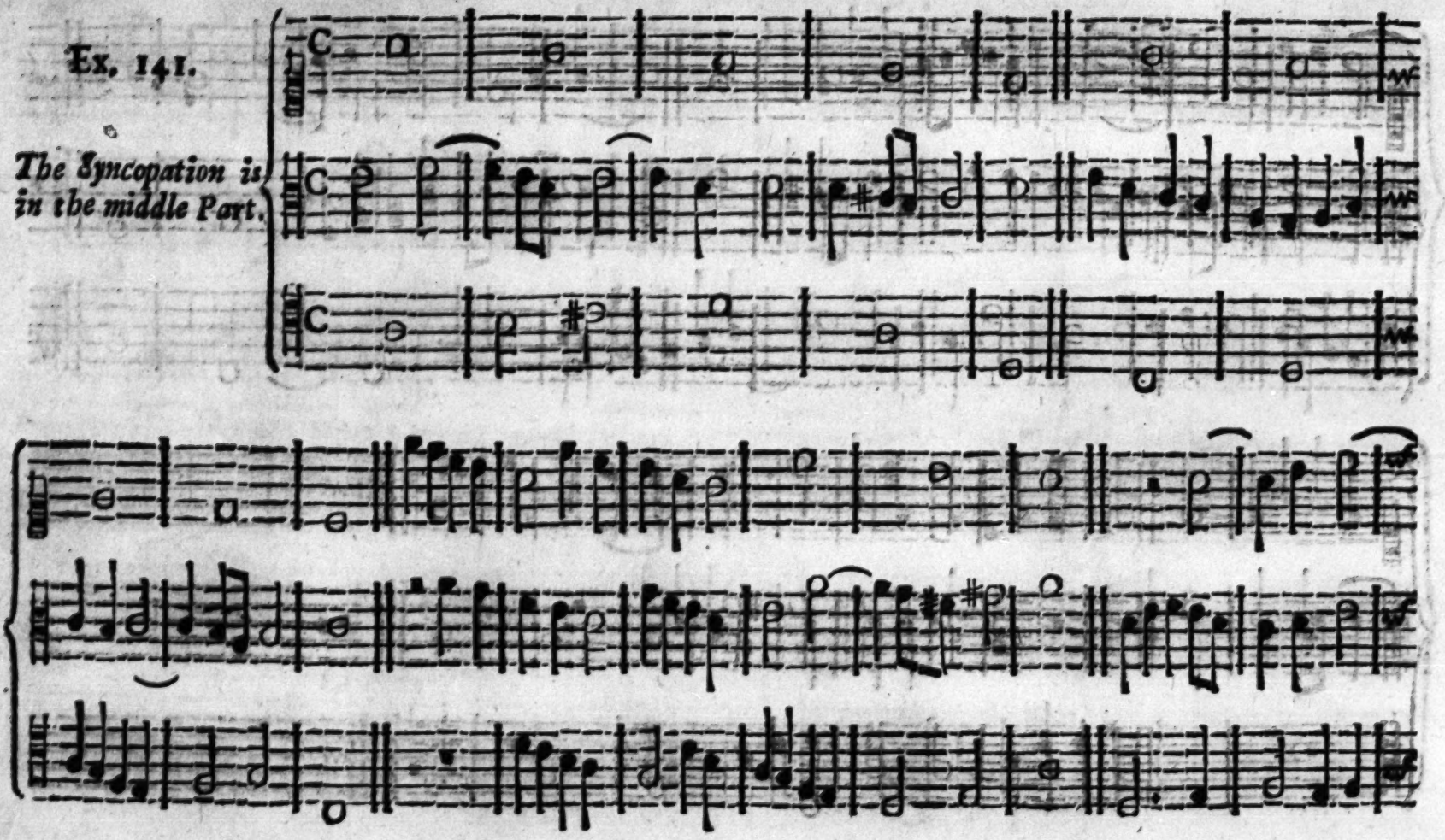
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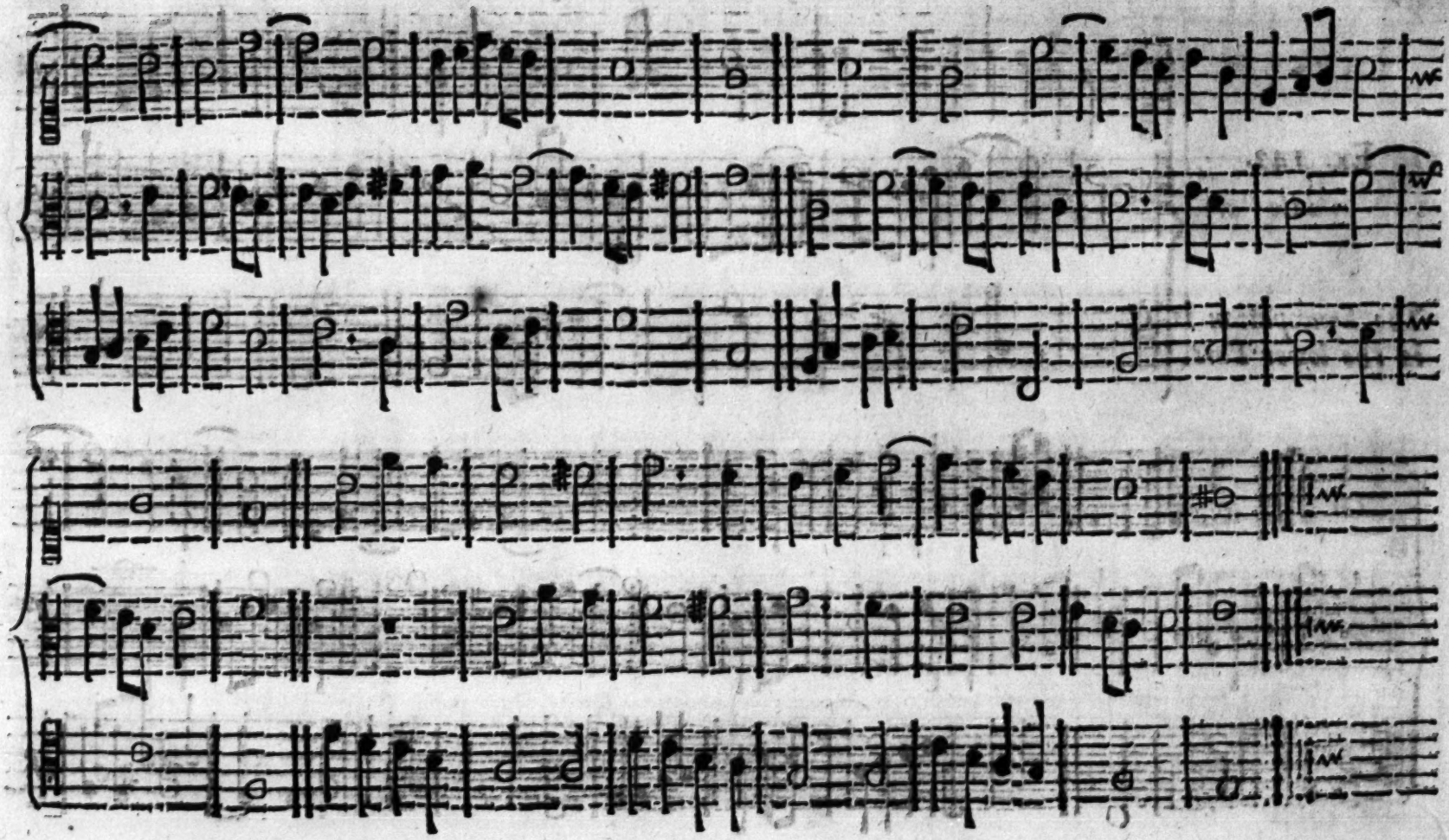




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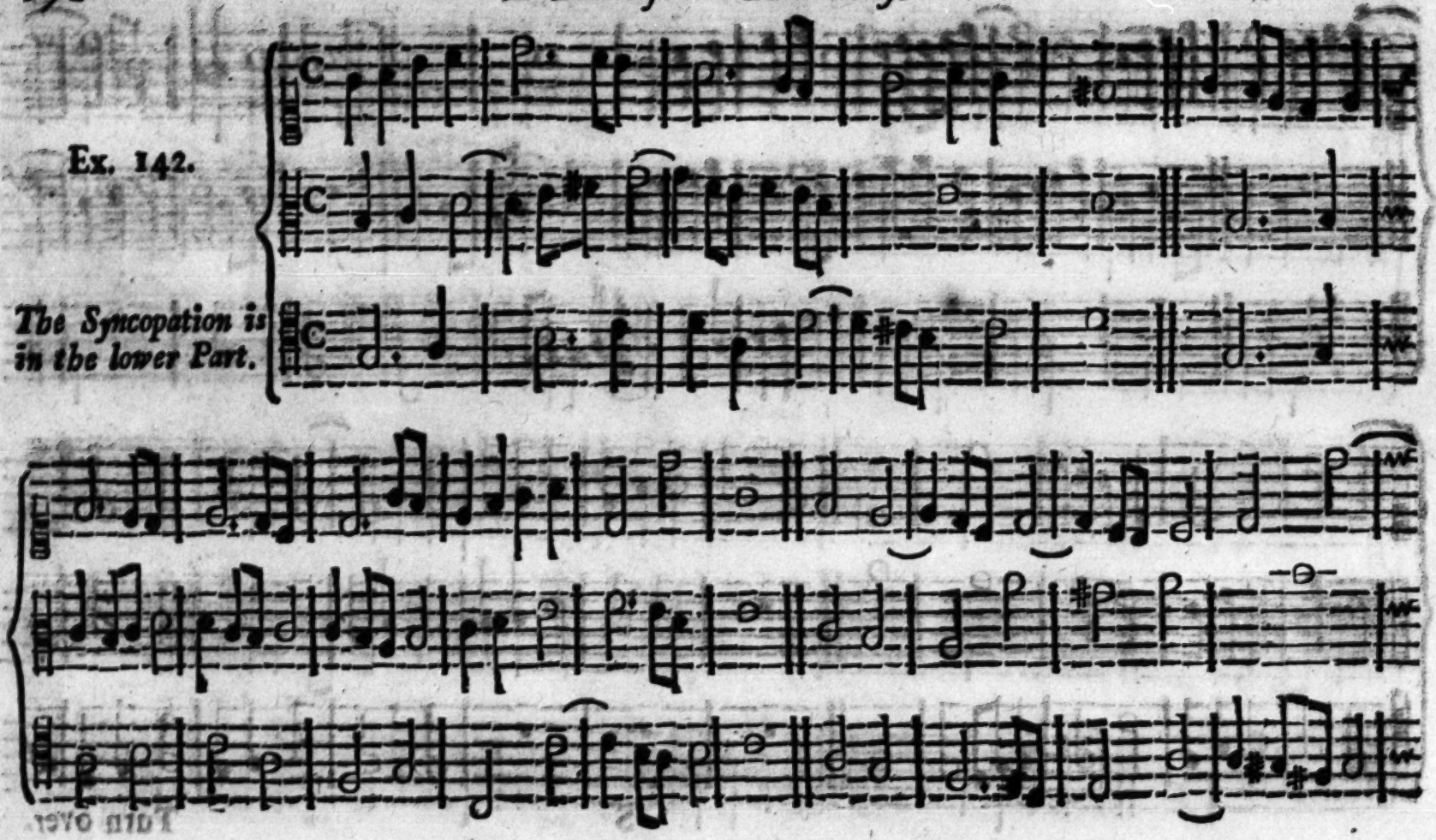
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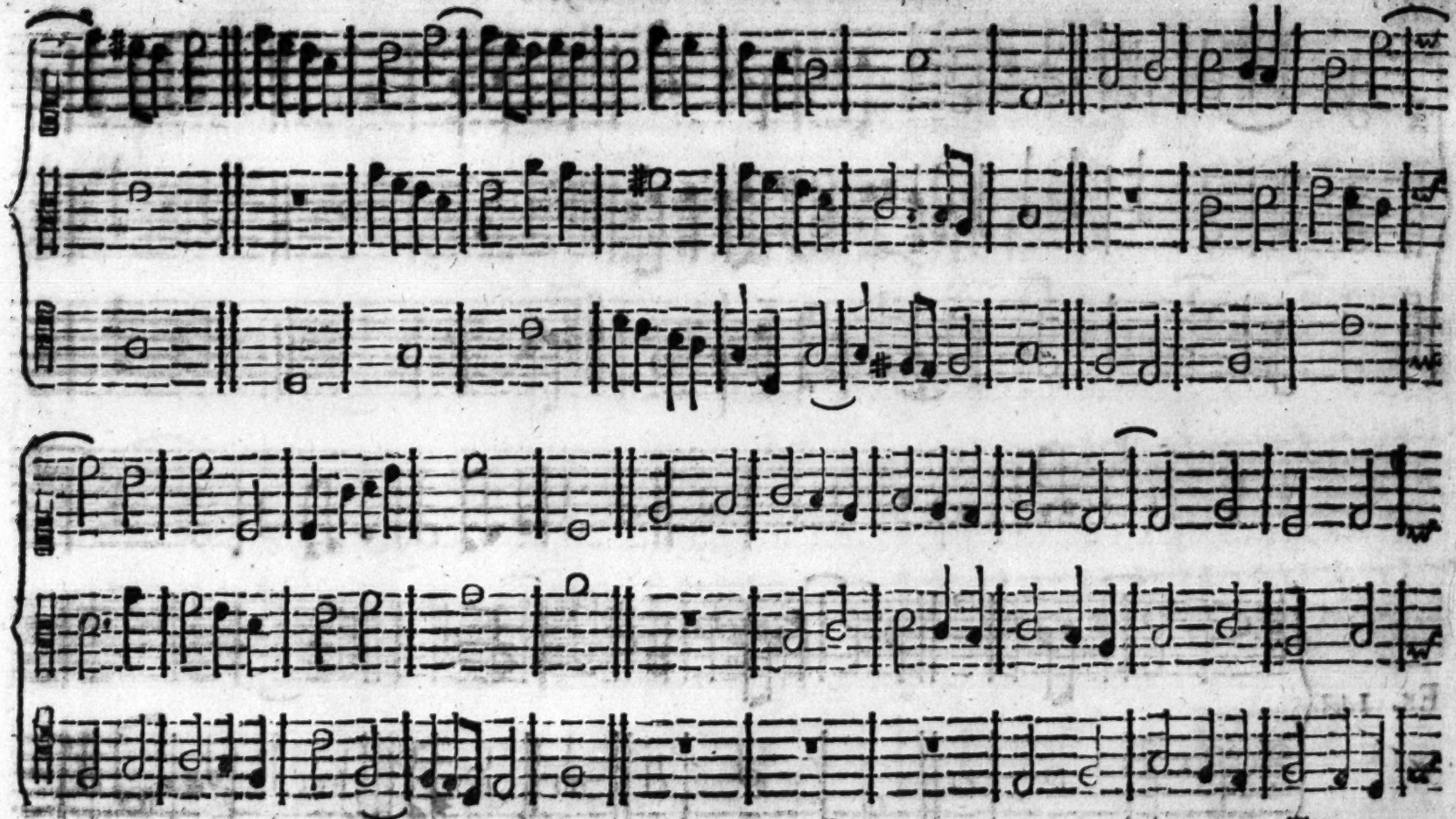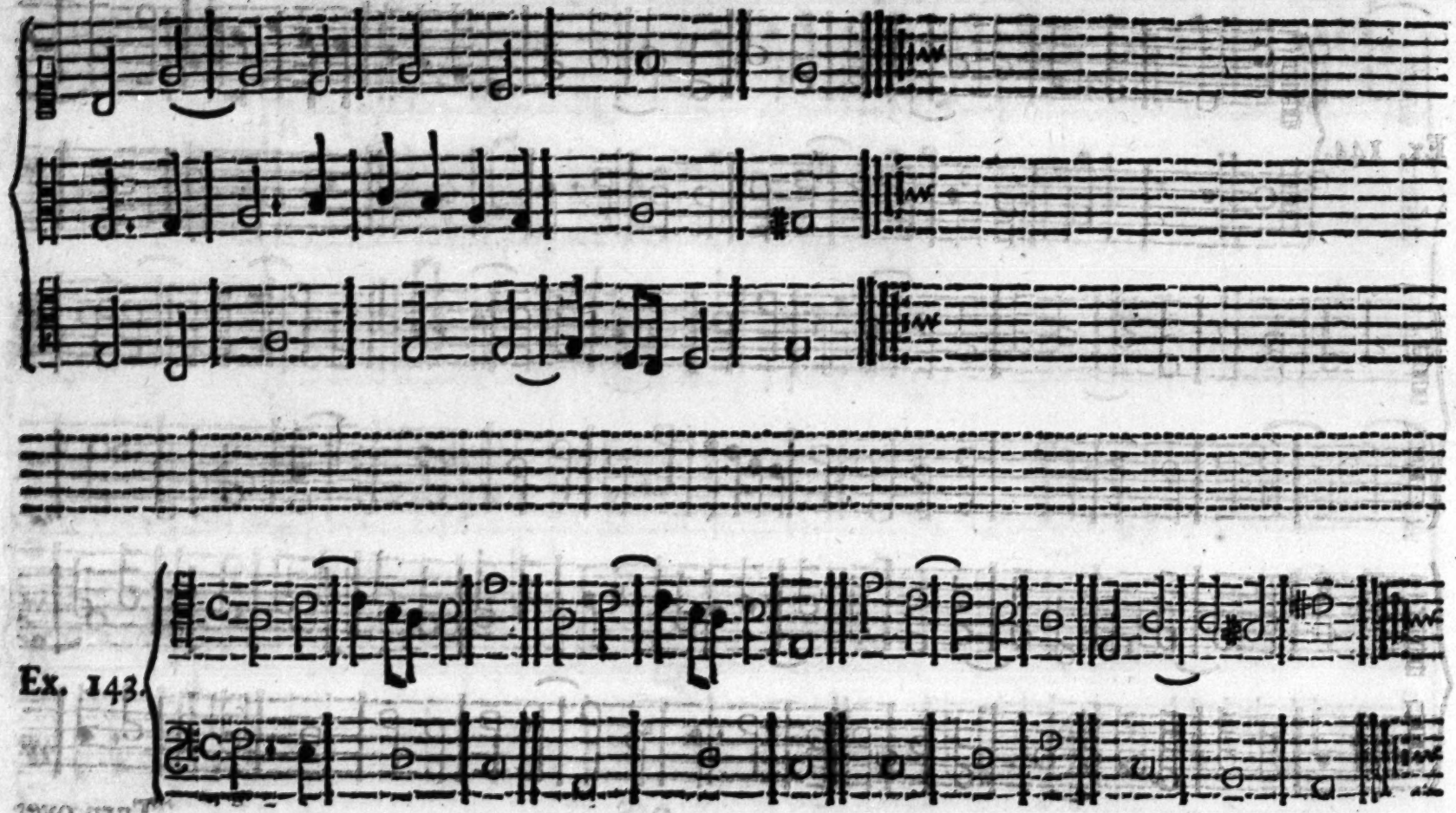




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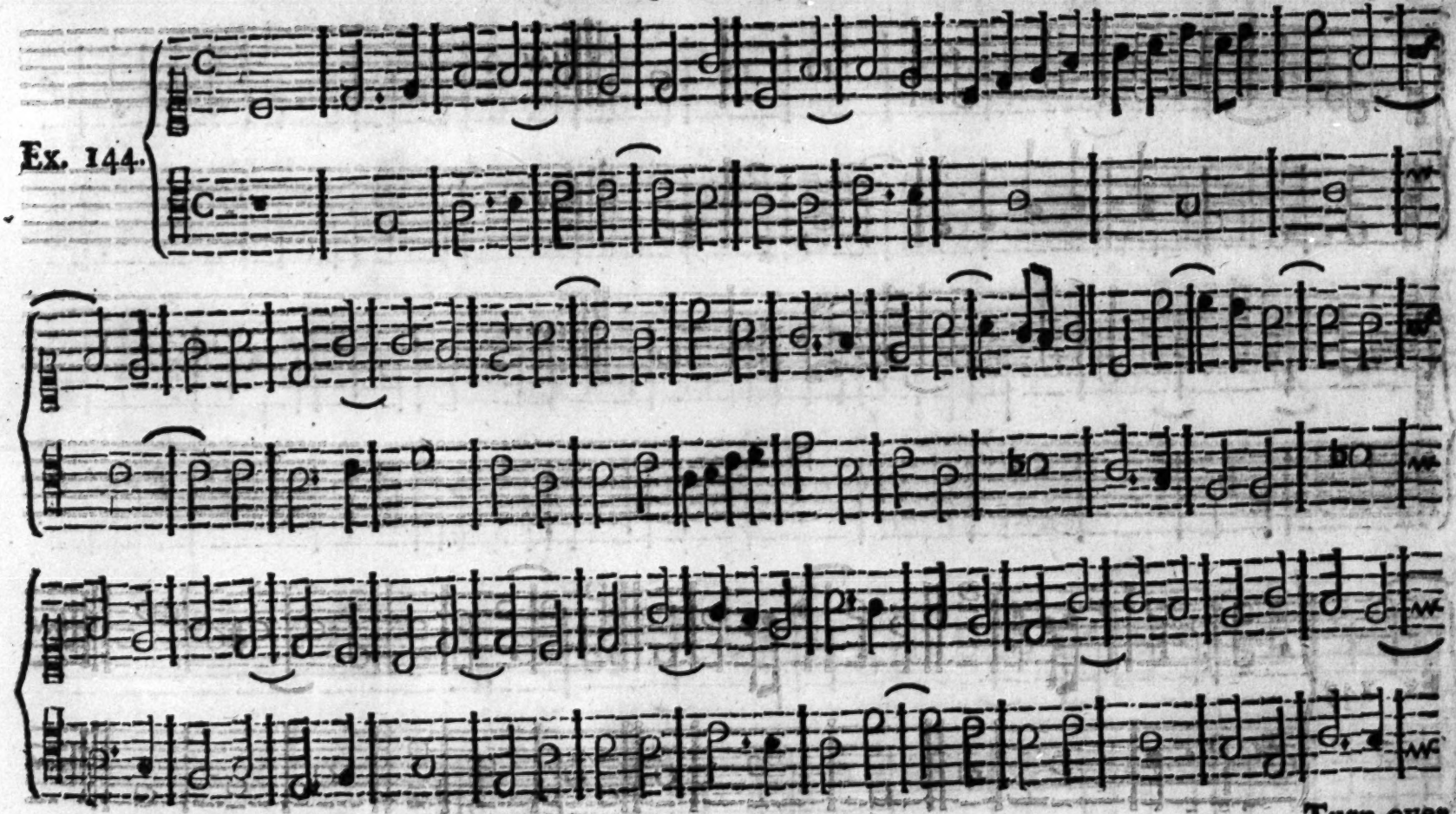




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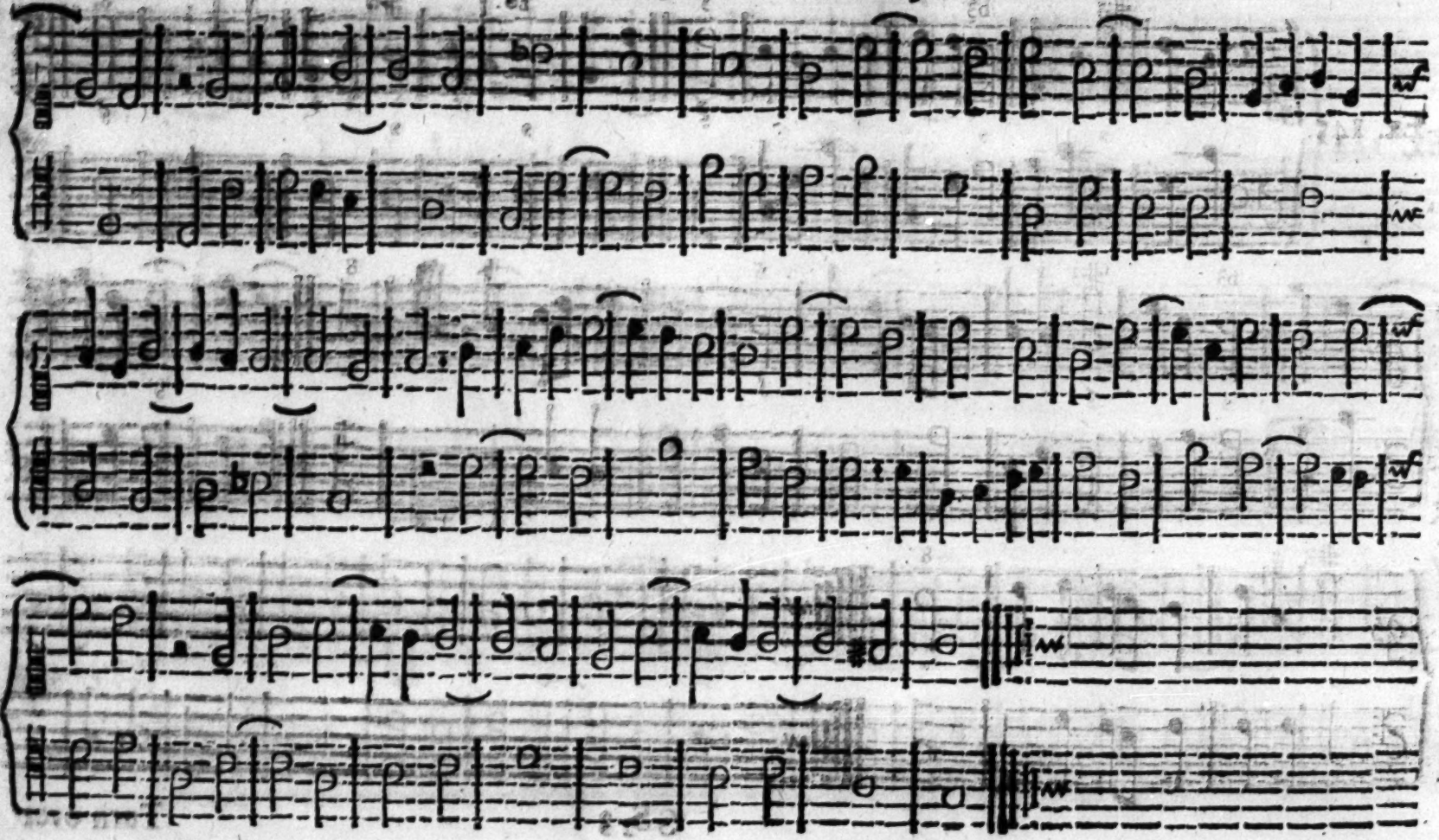


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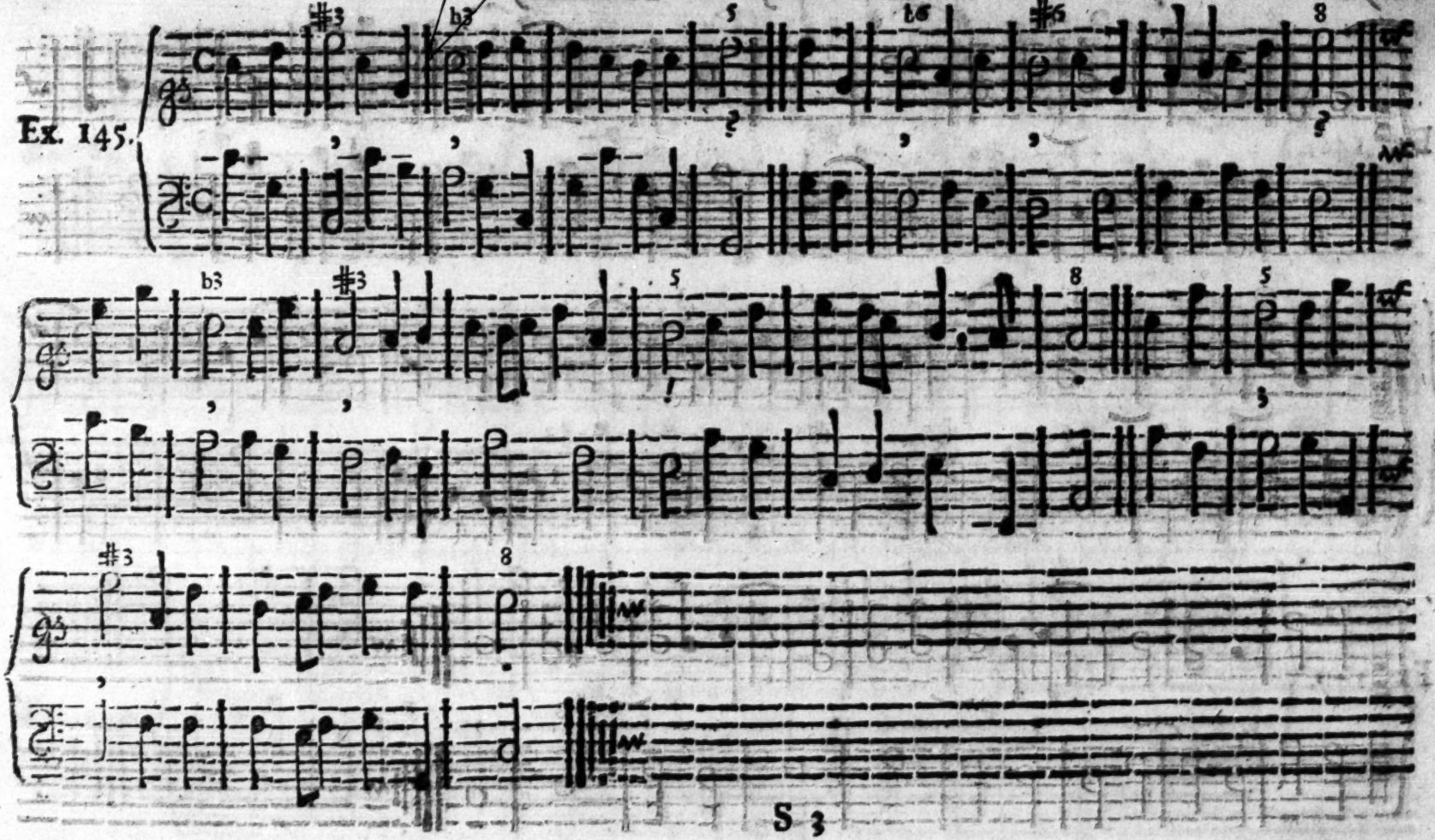
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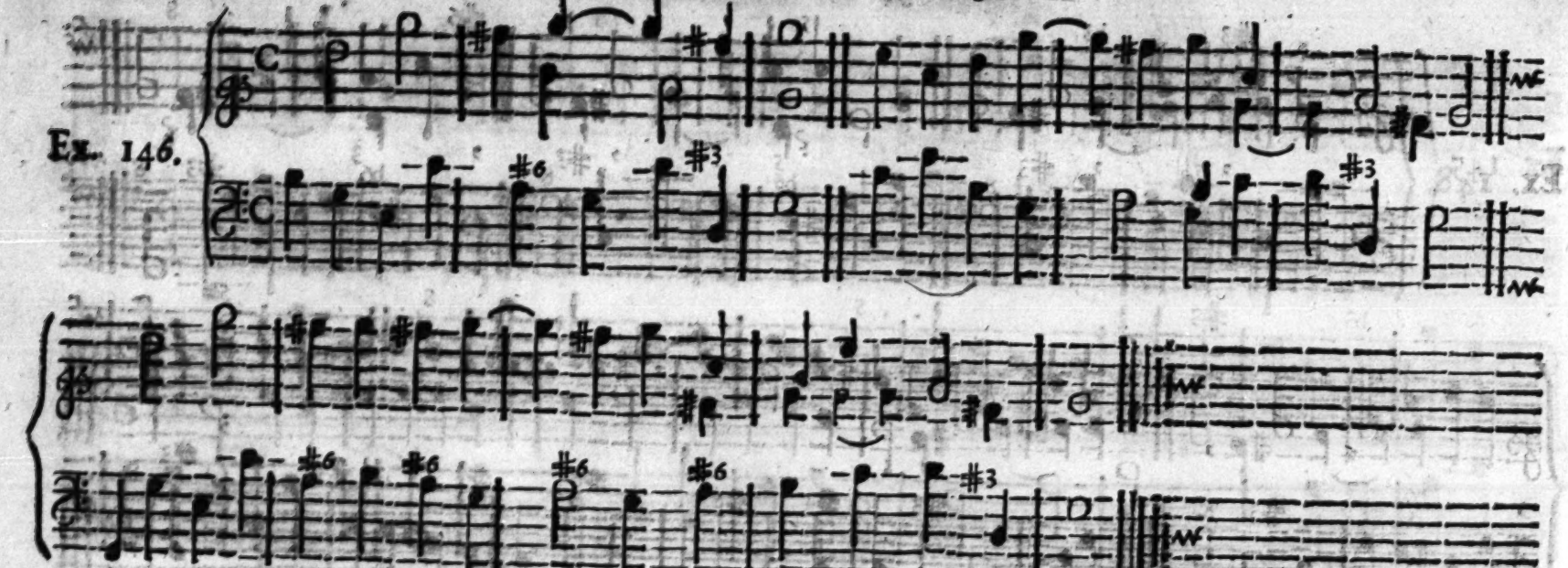


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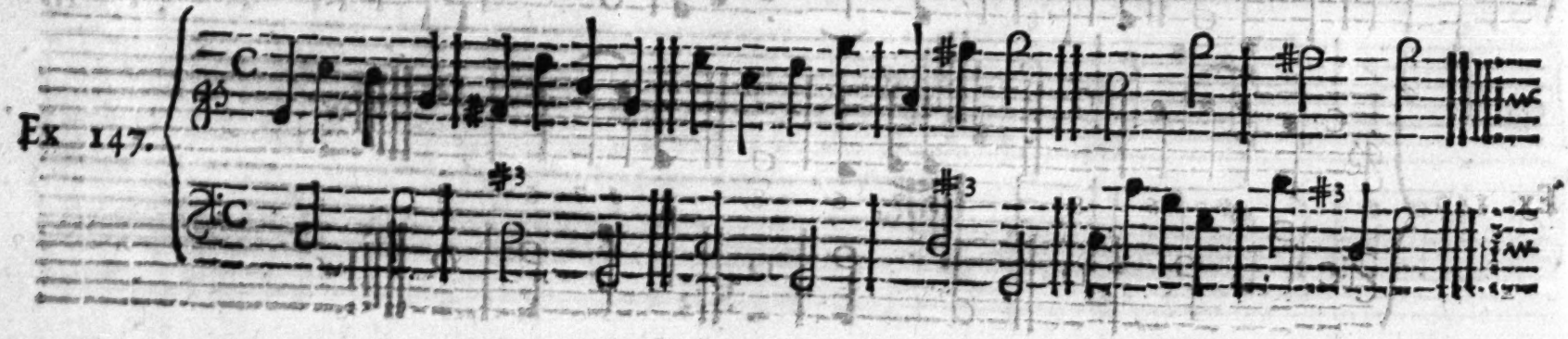


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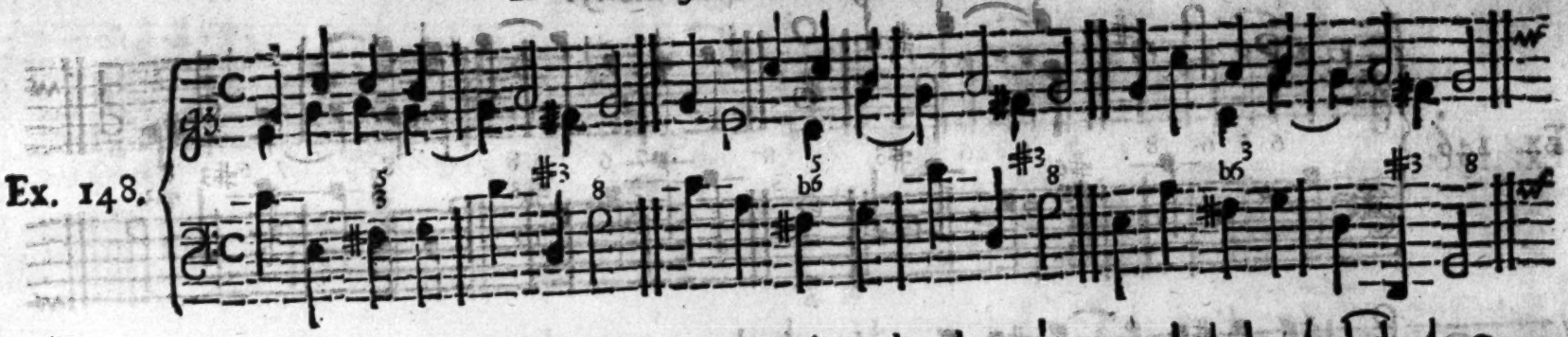
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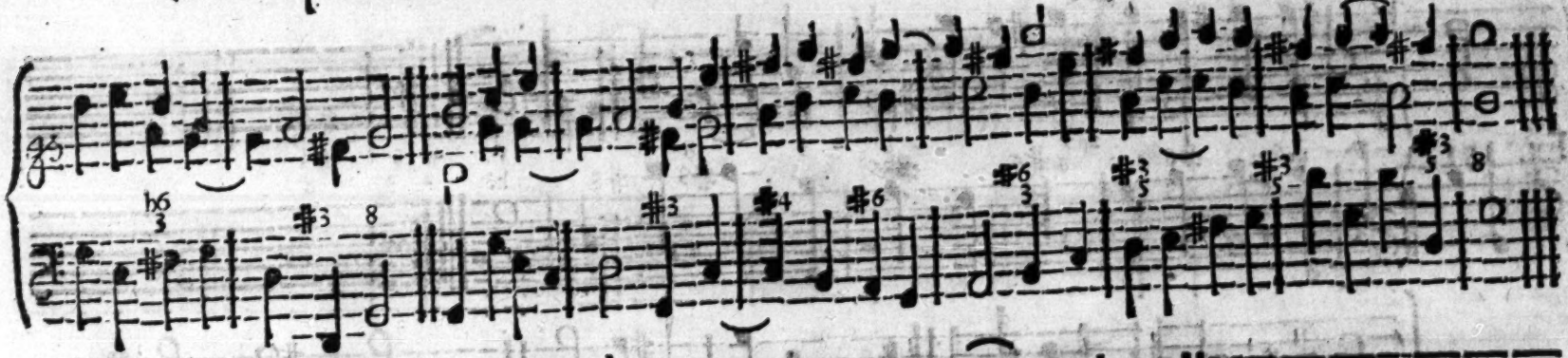


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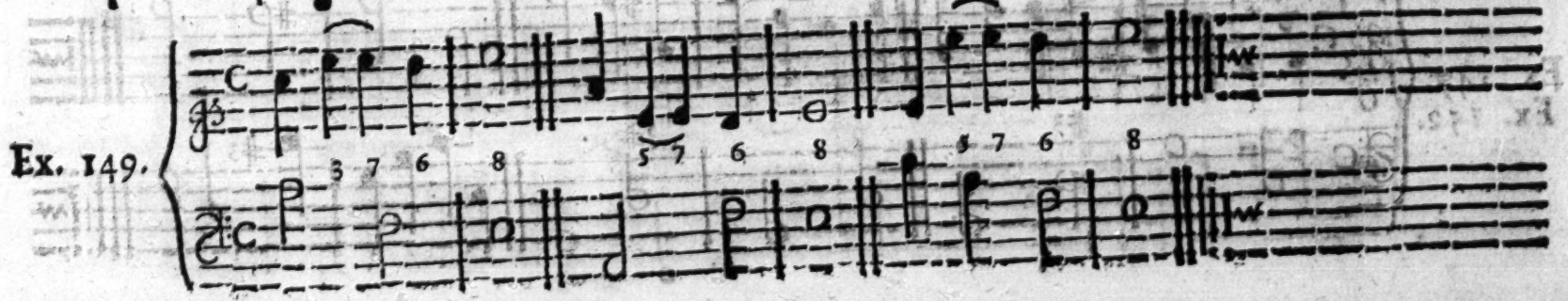


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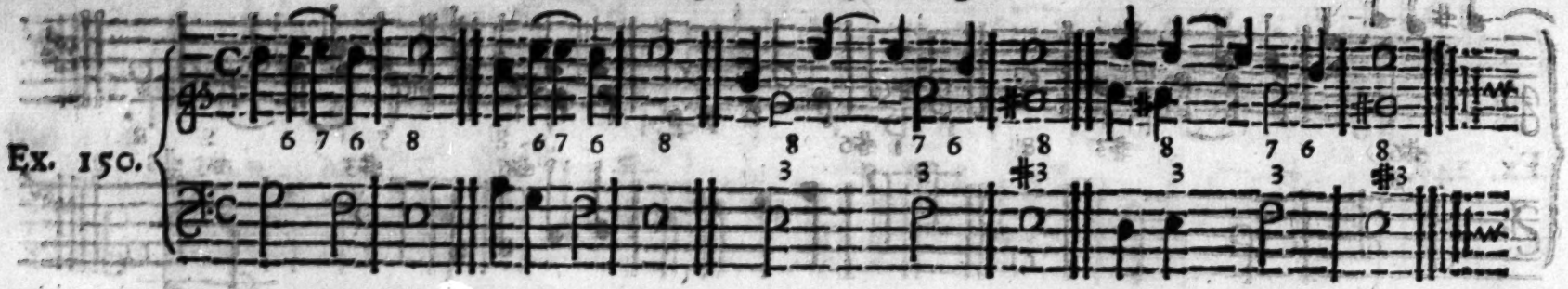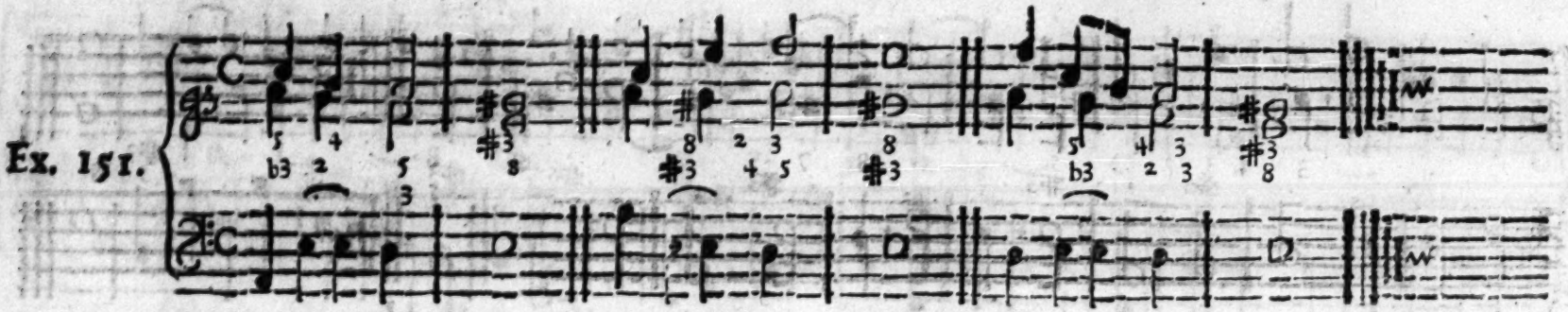




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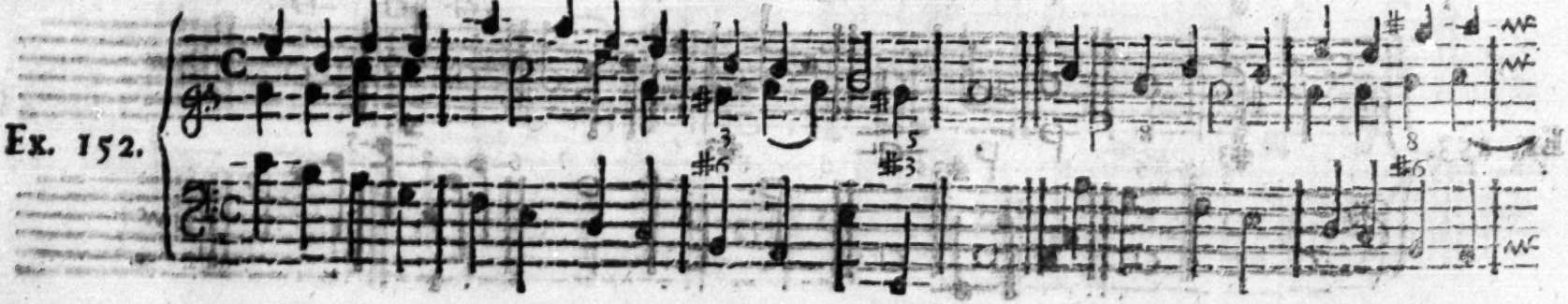


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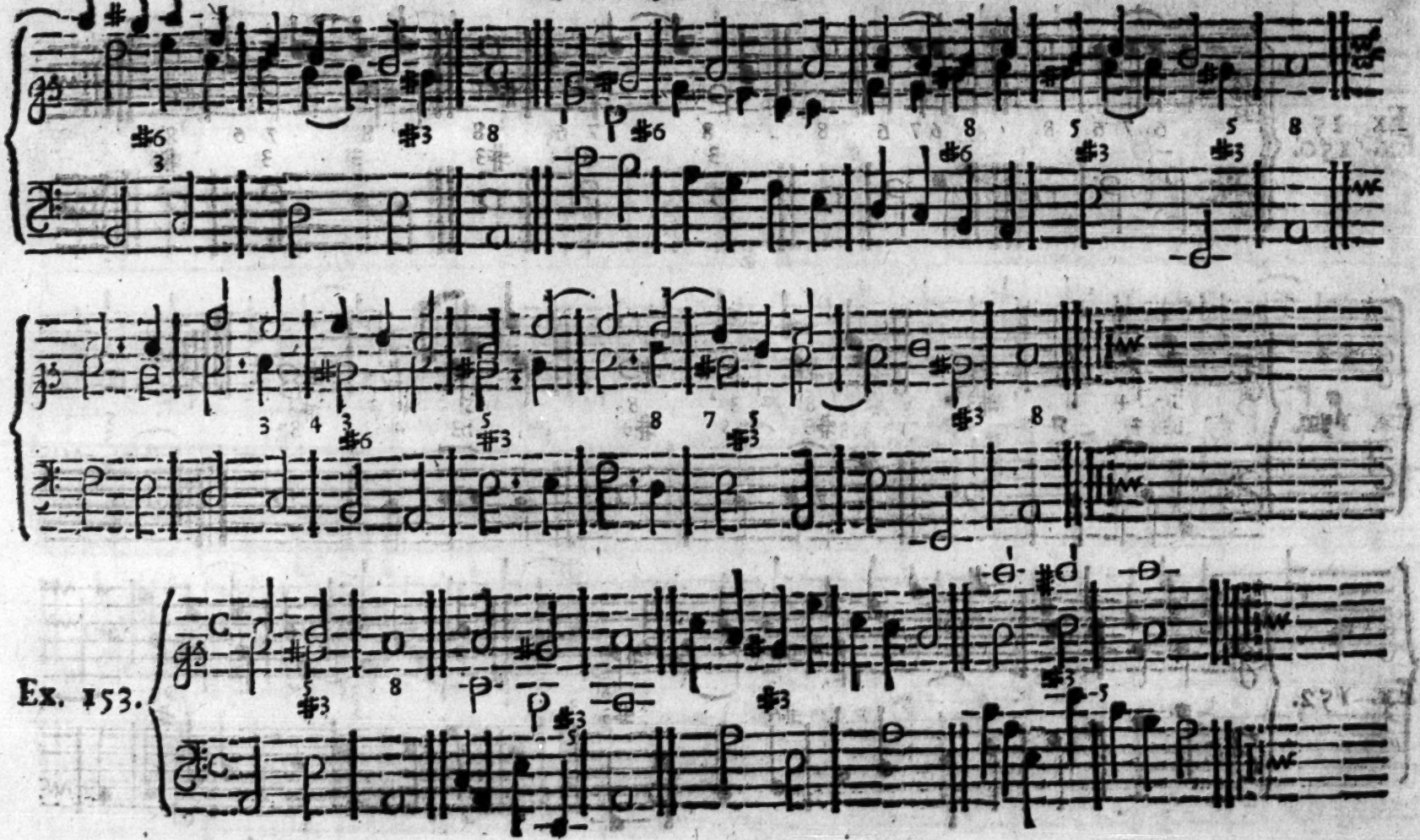


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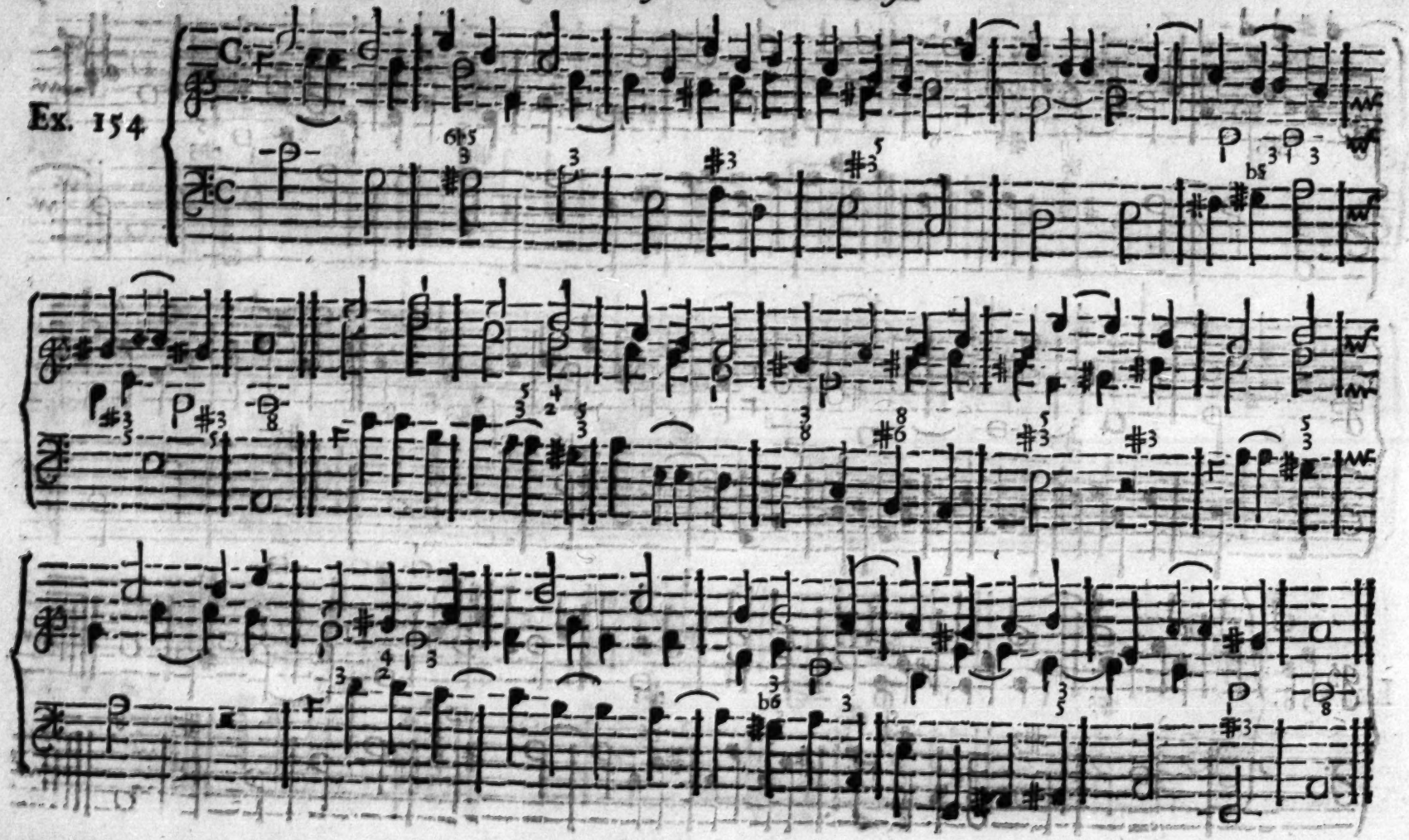


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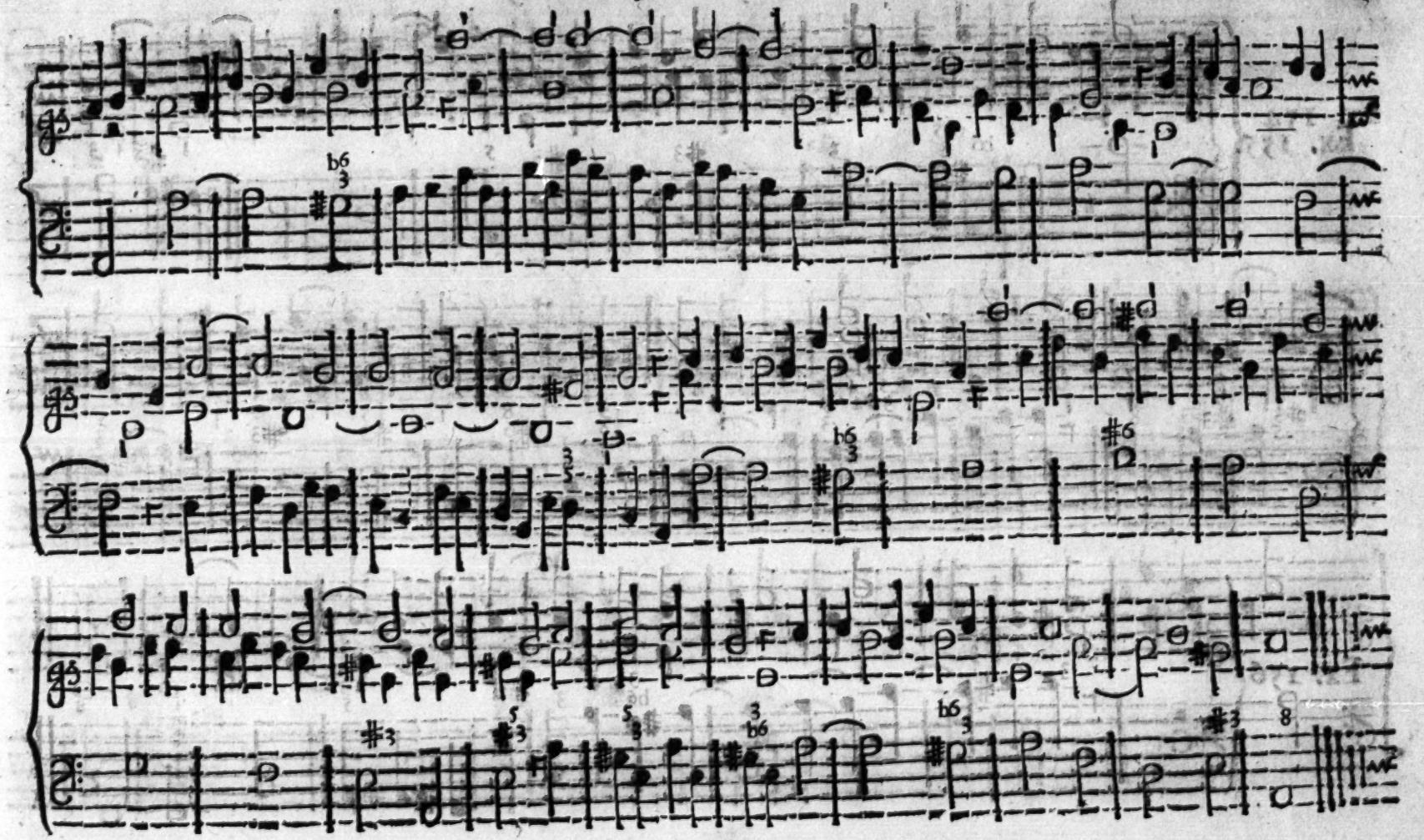


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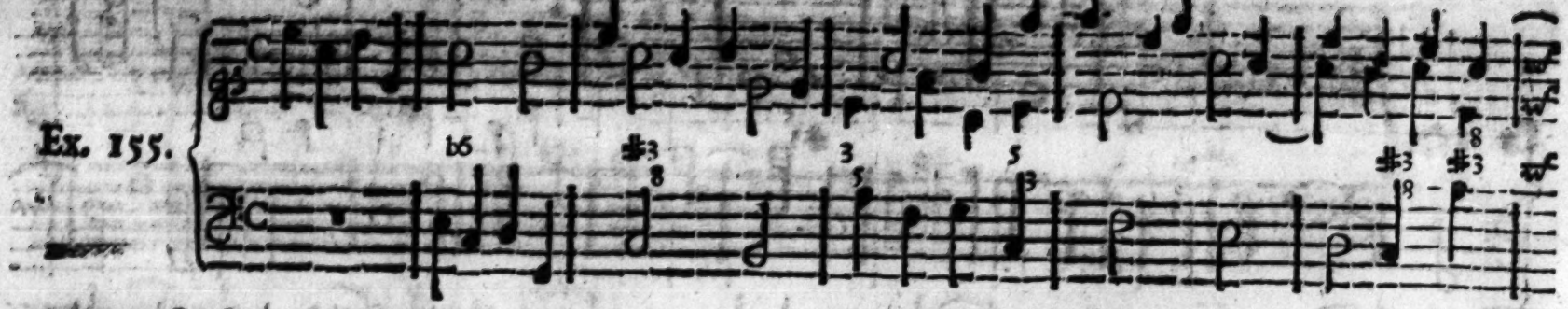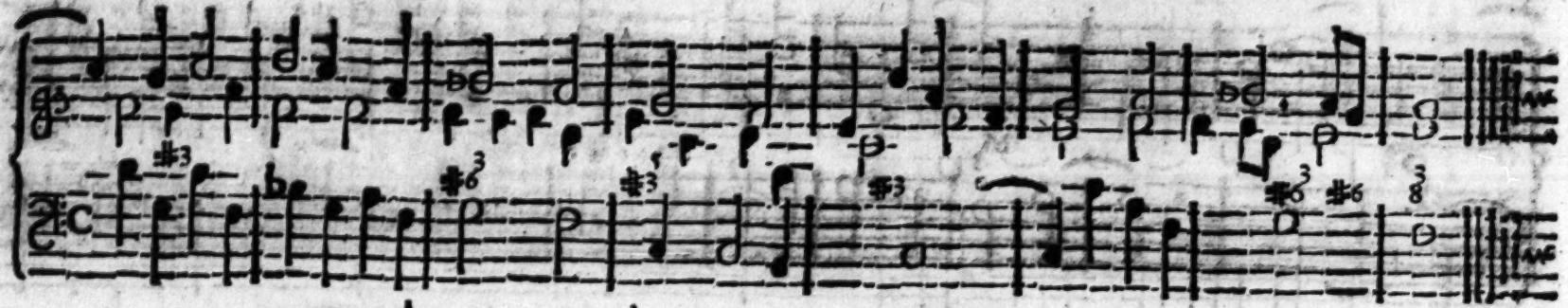


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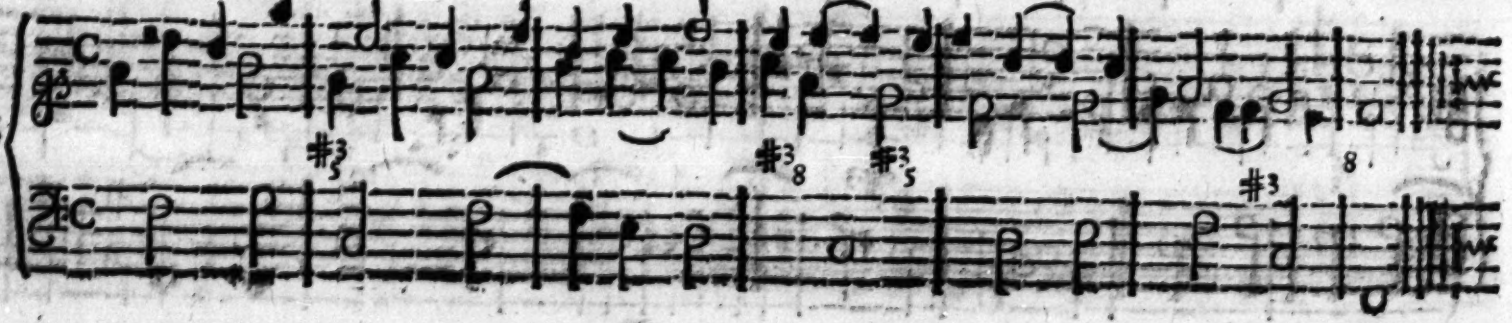




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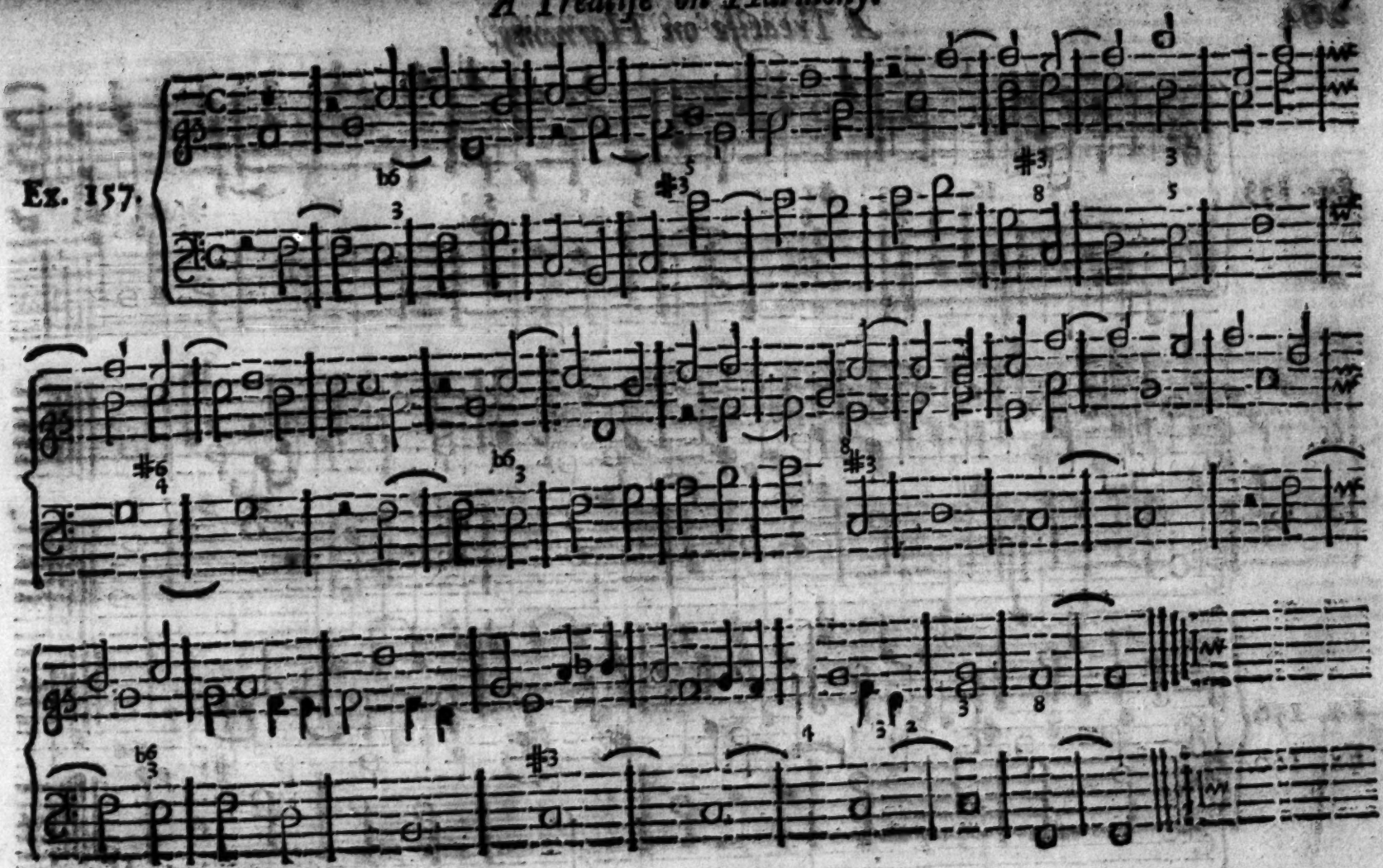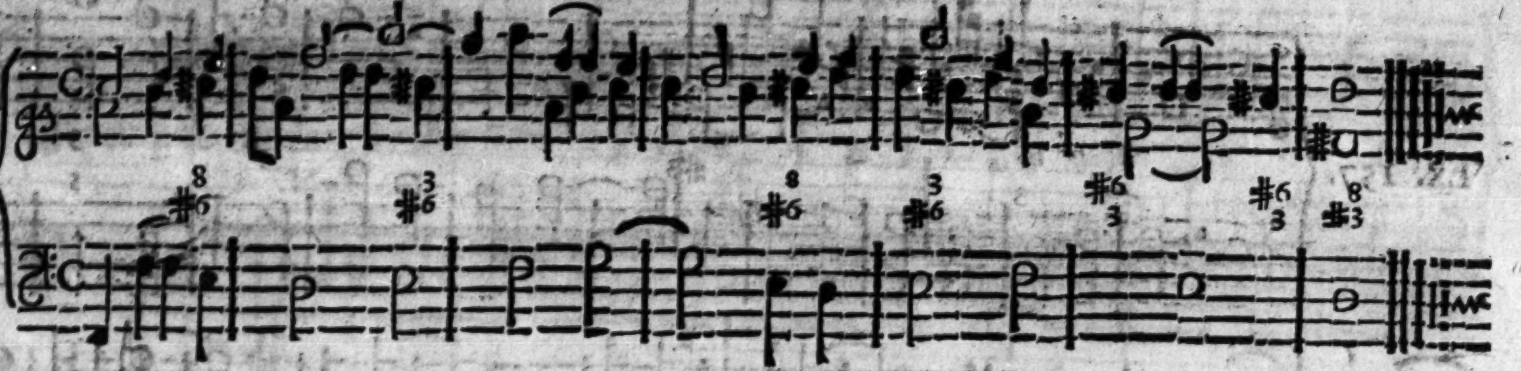




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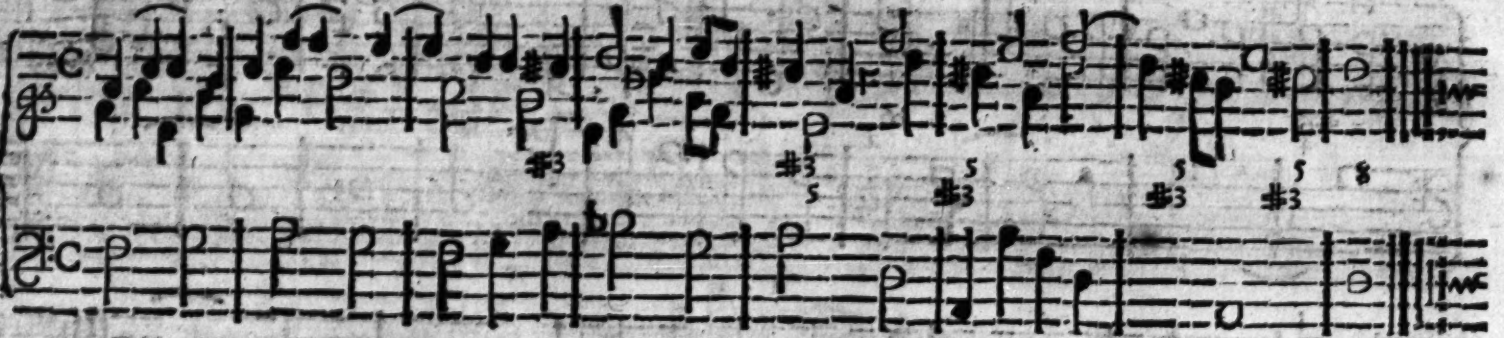


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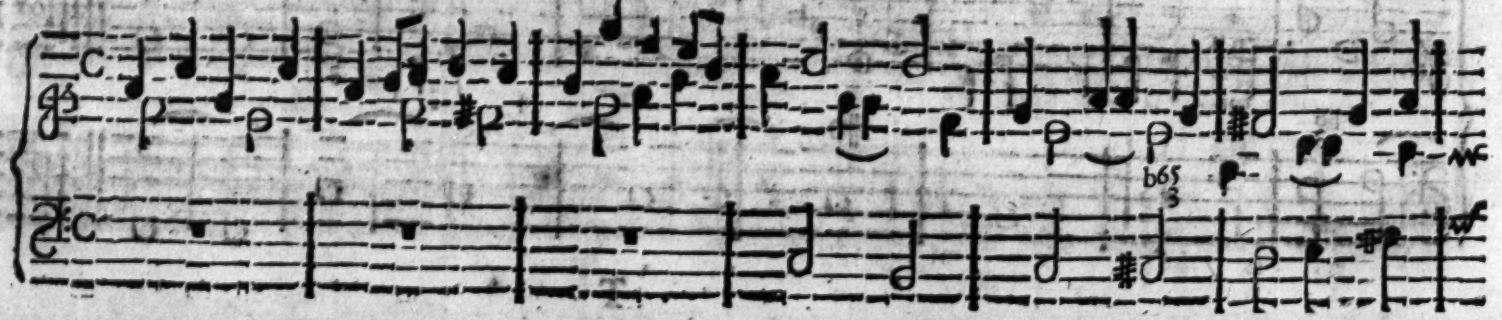


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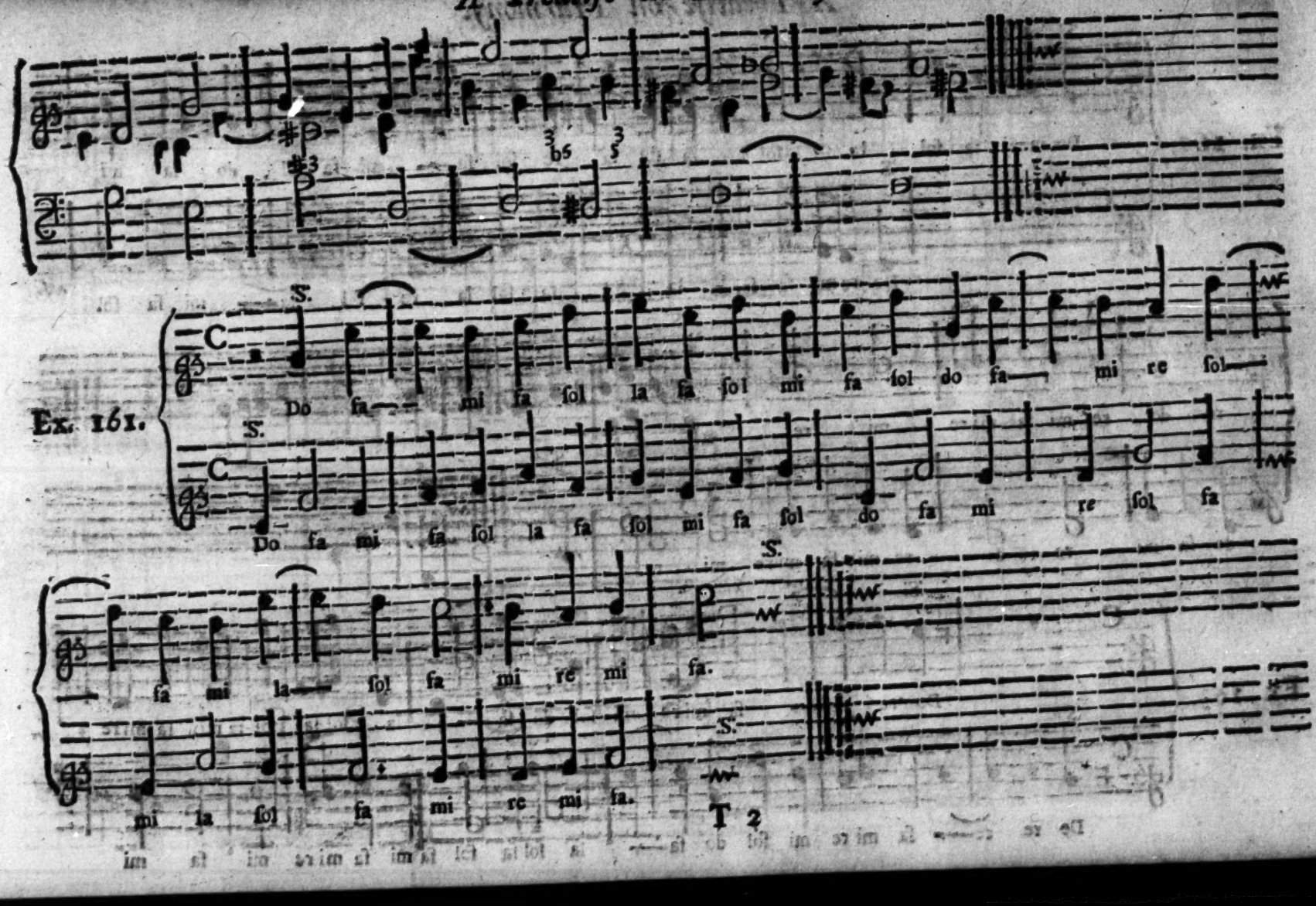


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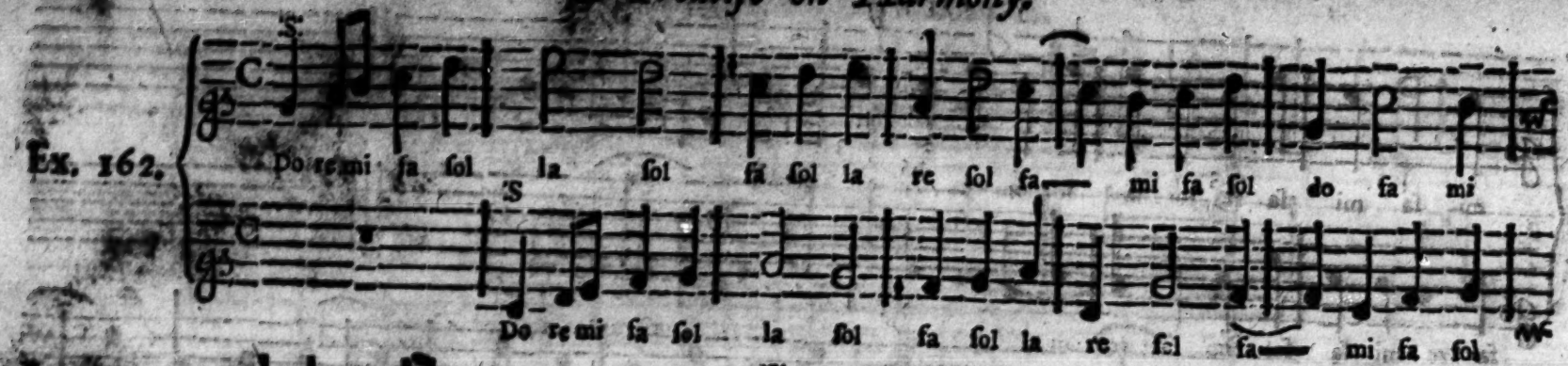


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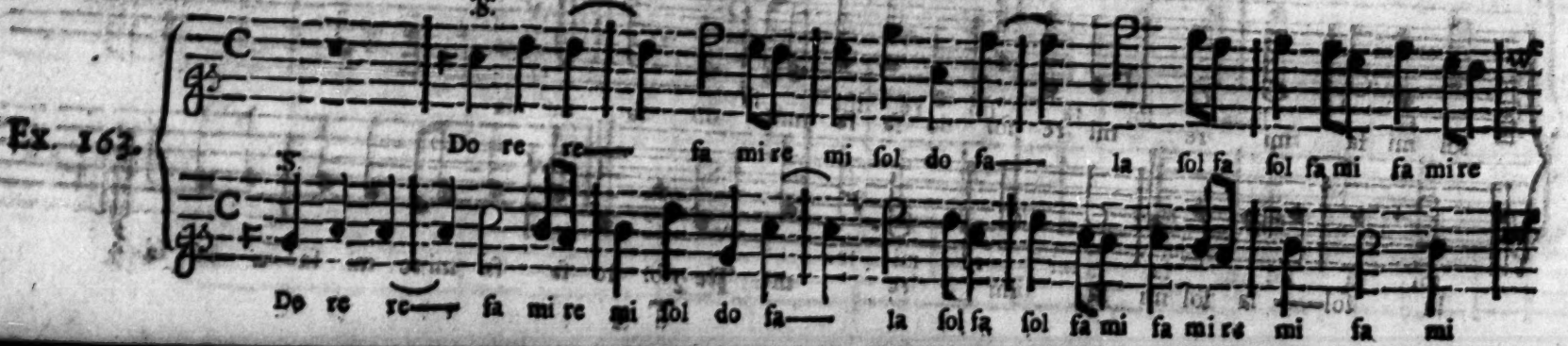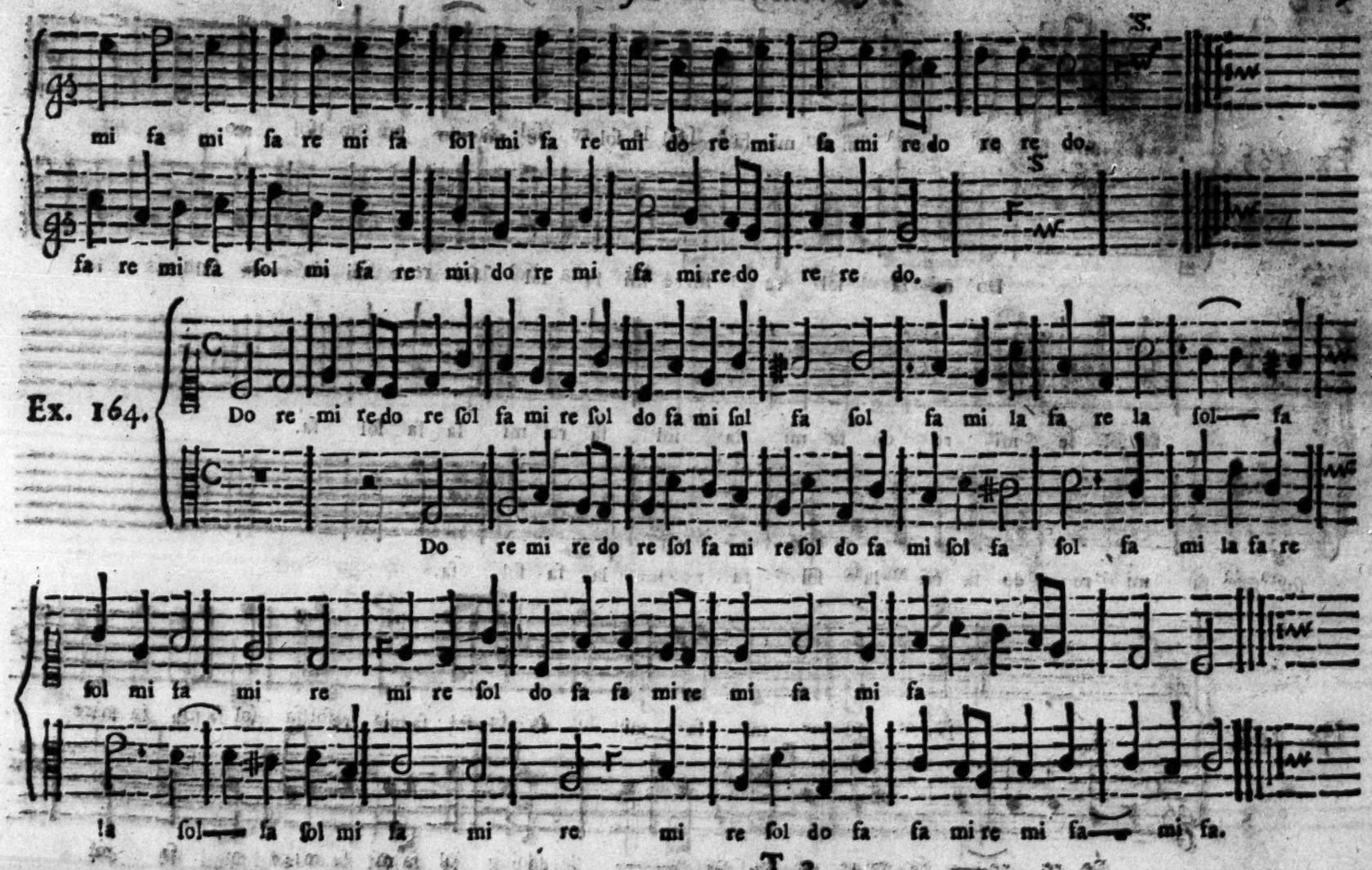



Ex. 161.
S.
Do fa mi fa sol la fa sol mi fa sol do fa mi re sol
S.
Do fa mi fa sol la fa sol mi fa sol do fa mi re sol fa
S.
fa mi la sol fa mi re mi fa.
S.
mi la sol fa mi re mi fa.

Ex. 162.
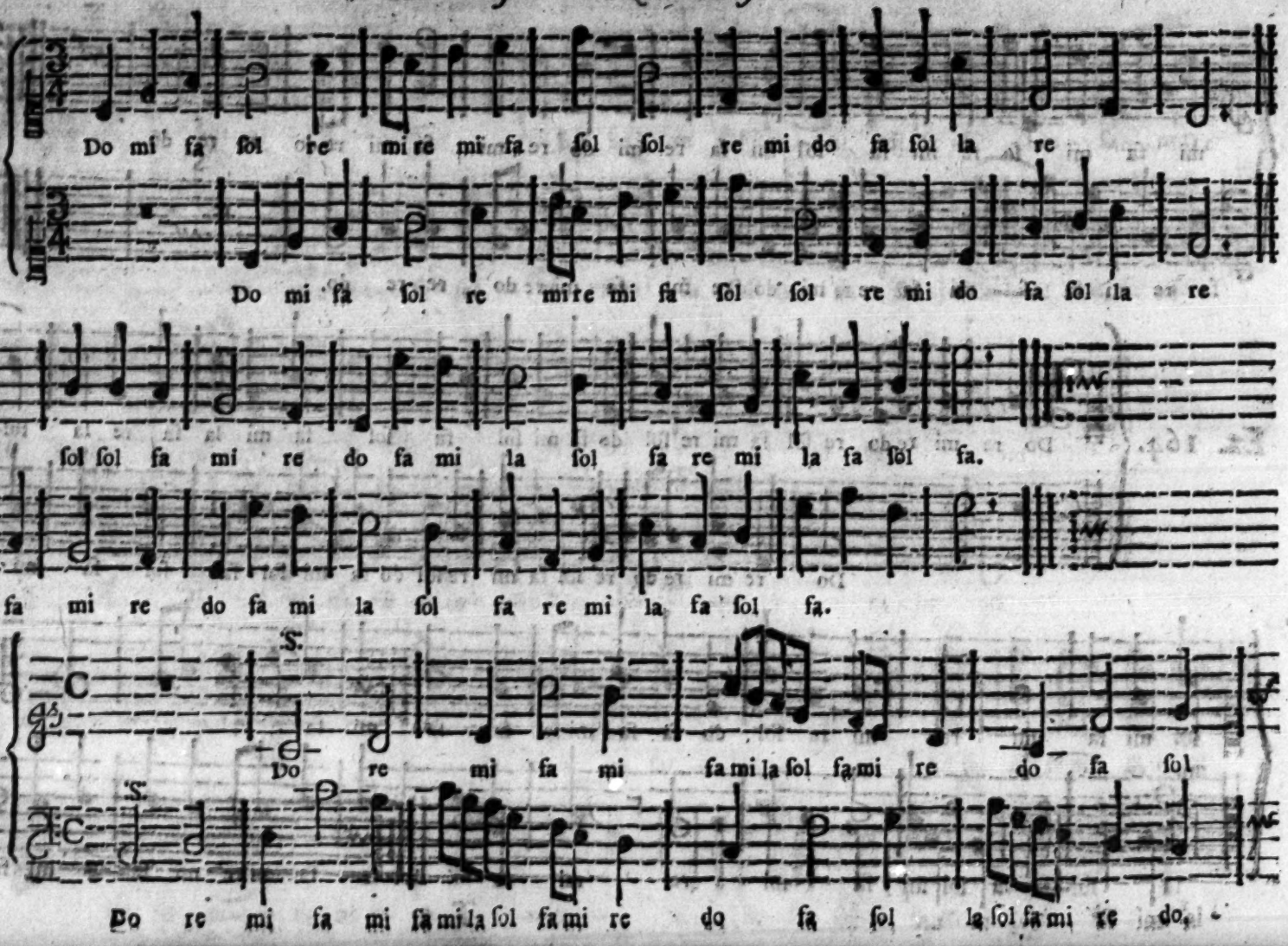

Do re mi fa ſol la ſol fa ſol la re ſol fa mi fa ſol do fa mi
Do re mi fa ſol la ſol fa ſol la re ſol fa mi fa ſol
re do re mi fa mi re mi re
do fa mi re do re mi fa mi re mi re.

Ex. 163.


Do re re fa mi re mi ſol do fa la ſol fa ſol fa mi fa mi re
Do re re fa mi re mi ſol do fa la ſol fa ſol fa mi fa mi re mi fa mi

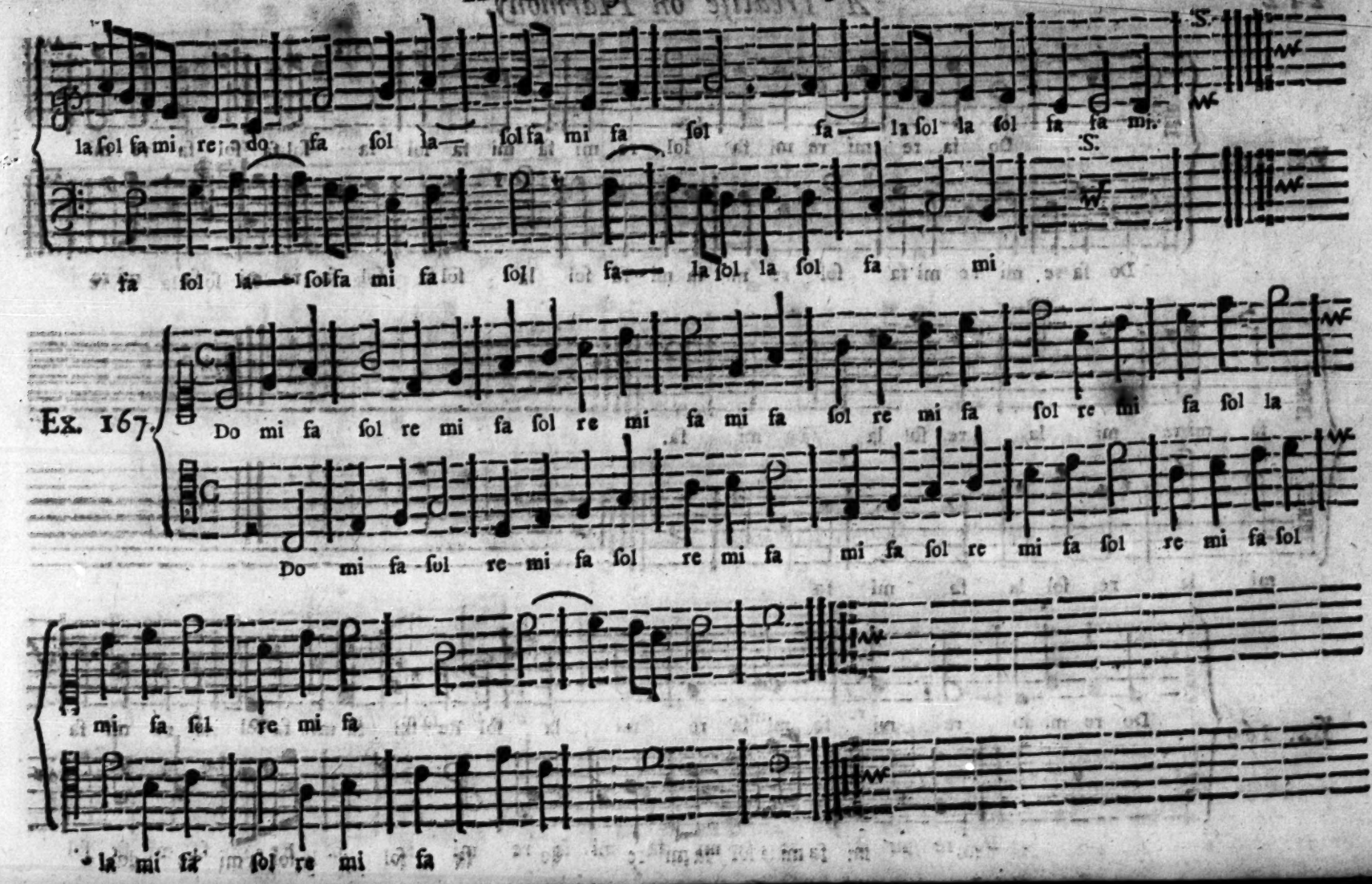

mi fa mi fa re mi fa sol mi fa re mi do re mi fa mi re do re re do.
fa re mi fa sol mi fa re mi do re mi fa mi re do re re do.
Ex. 164.
Do re mi re do re sol fa mi re sol do fa mi sol fa sol fa mi la fa re la sol— fa
Do re mi re do re sol fa mi re sol do fa mi sol fa sol fa mi la fa re
sol mi fa mi re mi re sol do fa fa mi re mi fa mi fa
la sol— fa sol mi fa mi re mi re sol do fa fa mi re mi fa— mi fa.

Ex 165.

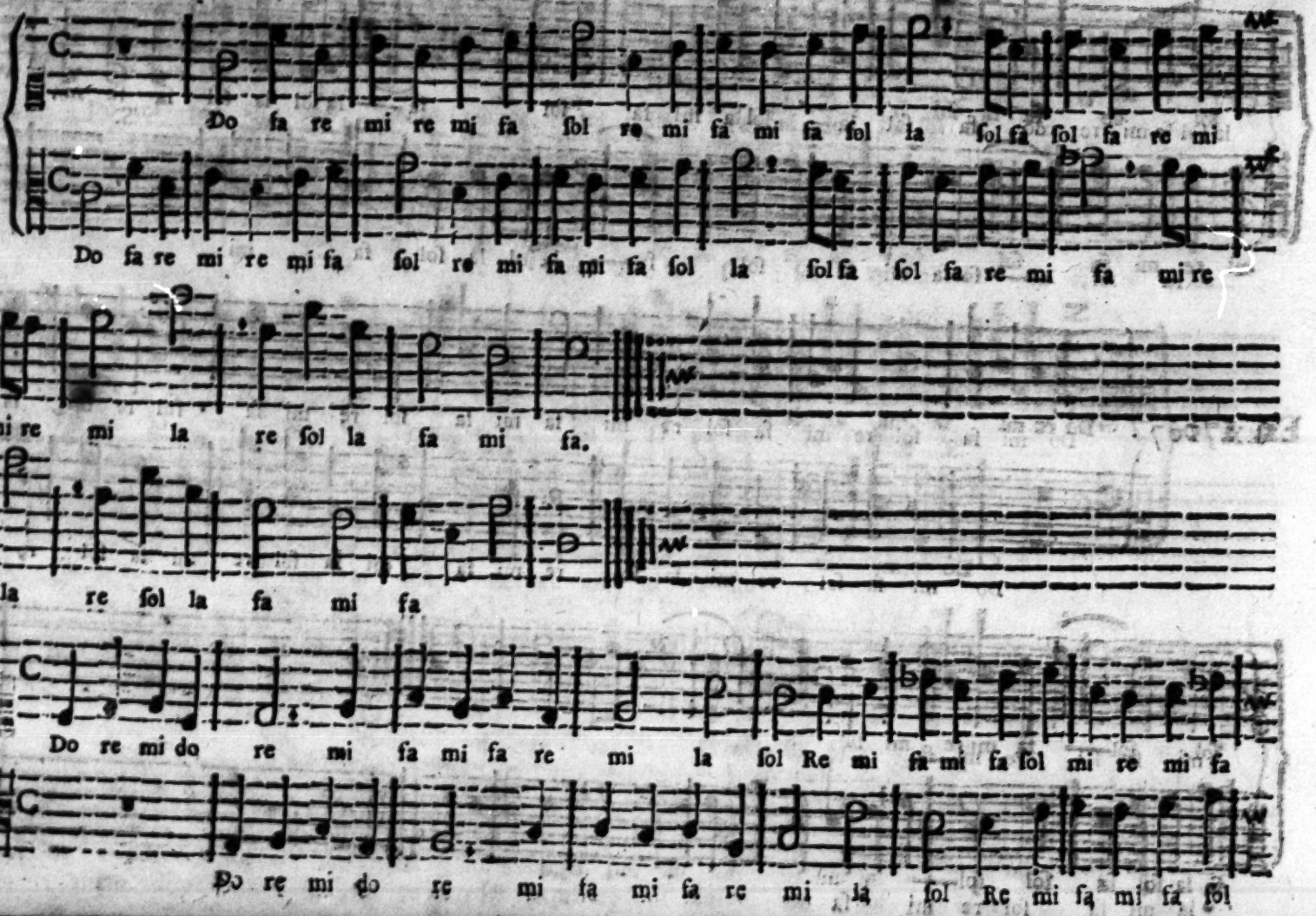

Do mi fa ſol re mi re mi fa ſol ſol re mi do fa ſol la re
Do mi fa ſol re mi re mi fa ſol ſol re mi do fa ſol la re
ſol ſol fa mi re do fa mi la ſol fa re mi la fa ſol fa.
ſol ſol fa mi re do fa mi la ſol fa re mi la fa ſol fa.

Ex. 166.

S.
Do re mi fa mi fa mi la ſol fa mi re do fa ſol
S.
Do re mi fa mi fa mi la ſol fa mi re do fa ſol la ſol fa mi re do.
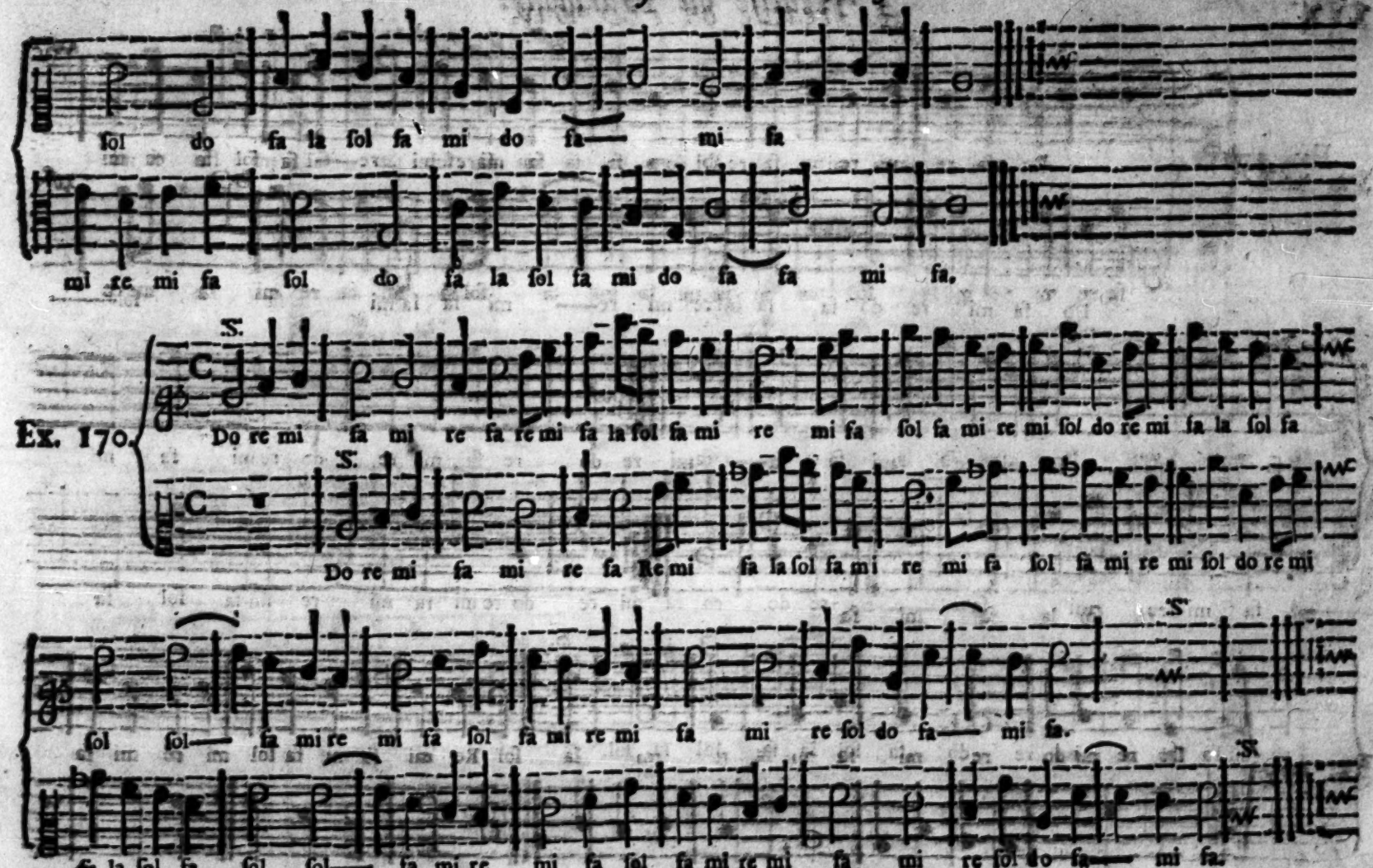

la ſol fa mi re do fa ſol la ſol fa mi fa ſol fa la ſol la ſol fa fa mi
fa ſol la ſol fa mi fa ſol ſol fa la ſol la ſol fa mi
Ex. 167.
Do mi fa ſol re mi fa ſol re mi fa mi fa ſol re mi fa ſol re mi fa ſol la
Do mi fa ſol re mi fa ſol re mi fa mi fa ſol re mi fa ſol re mi fa ſol
mi fa ſol re mi fa
la mi fa ſol re mi fa

Ex. 168.
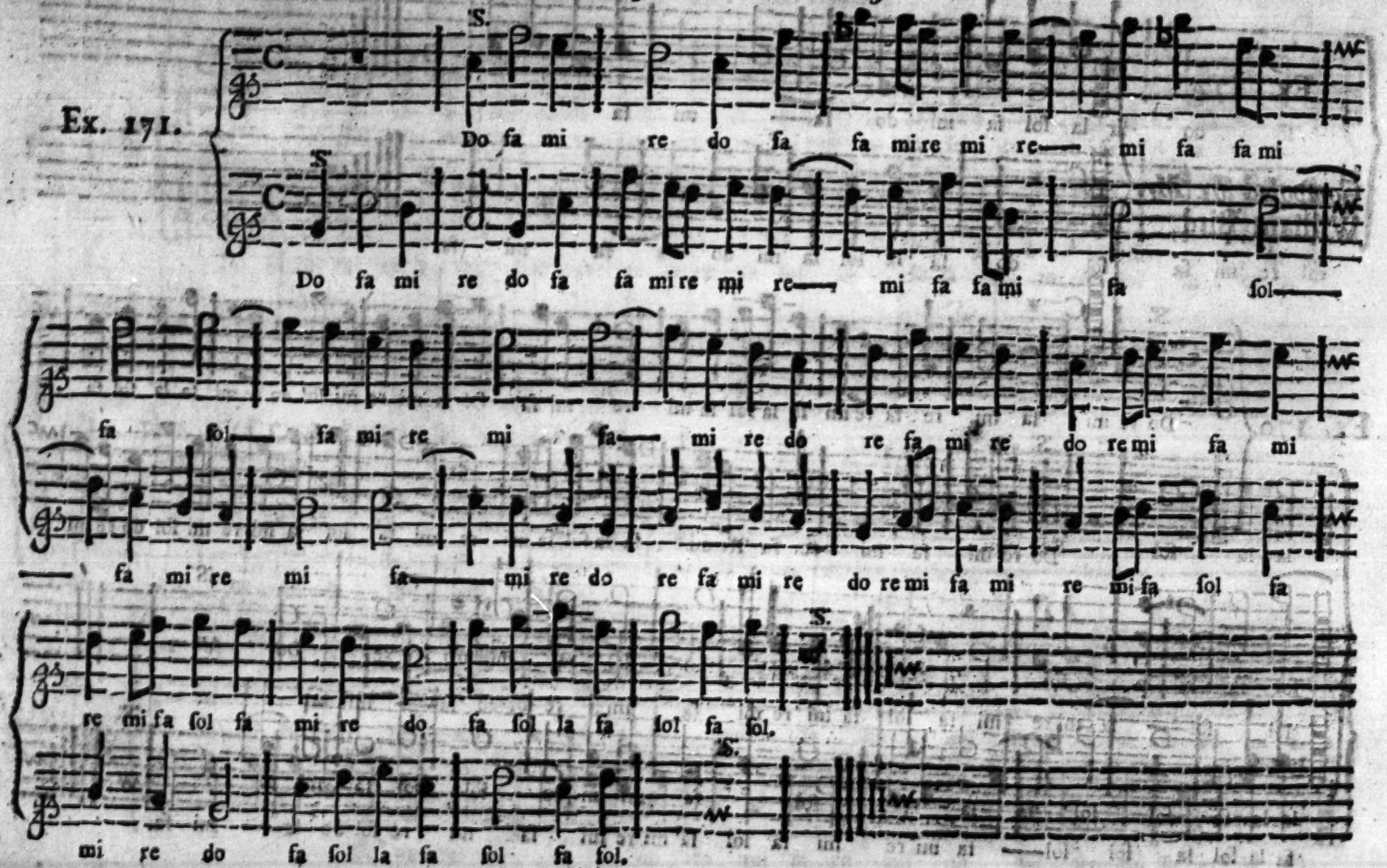

Do fa re mi re mi fa ſol re mi fa mi fa ſol la ſol fa ſol fa re mi
Do fa re mi re mi fa ſol re mi fa mi fa ſol la ſol fa ſol fa re mi fa mi re
fa mi re mi la re ſol la fa mi fa.
mi la re ſol la fa mi fa

Ex. 169

Do re mi do re mi fa mi fa re mi la ſol Re mi fa mi fa ſol mi re mi fa
Do re mi do re mi fa mi fa re mi la ſol Re mi fa mi fa ſol
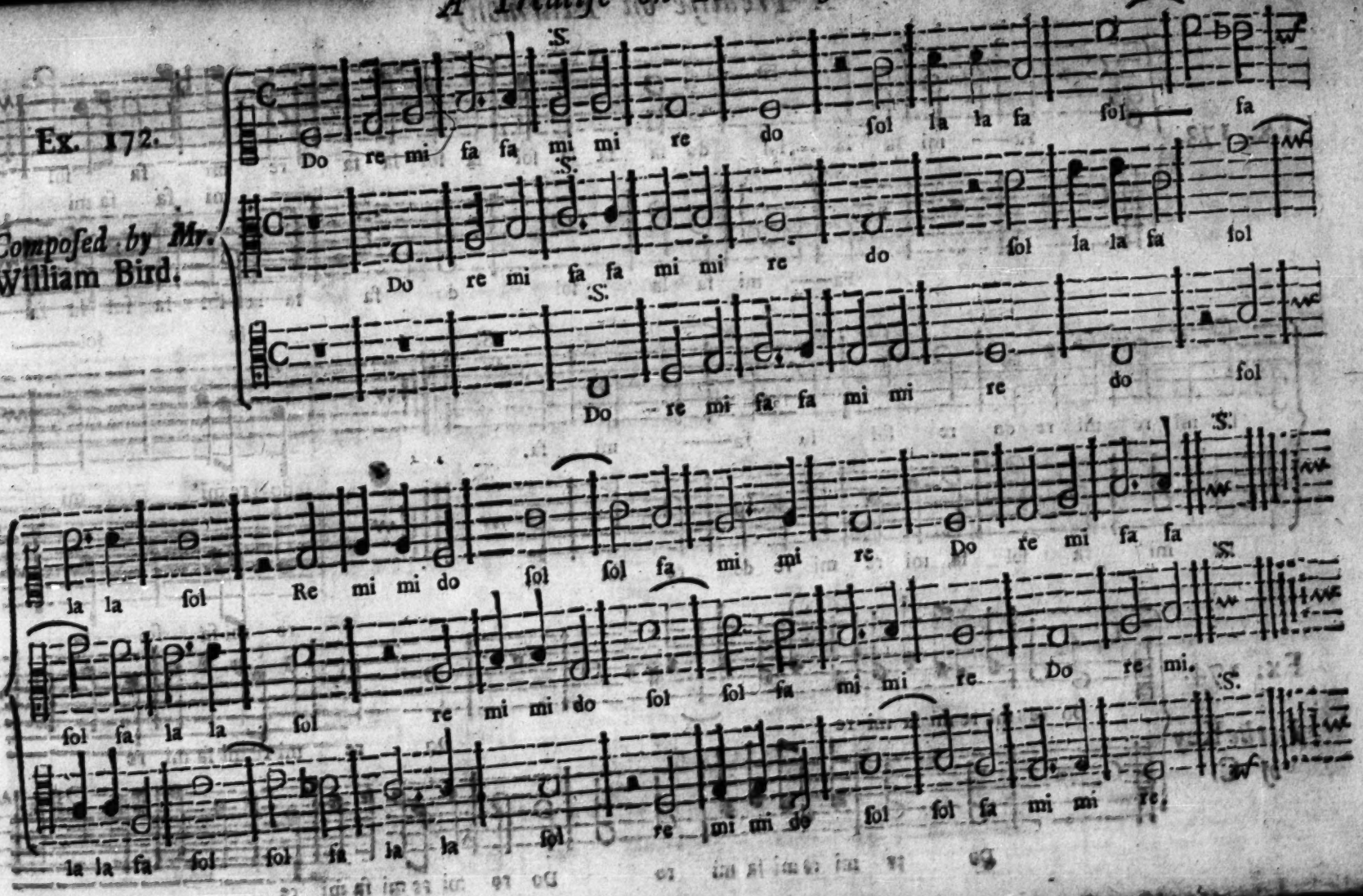

sol do fa la sol fa mi do fa mi fa
mi re mi fa sol do fa la sol fa mi do fa fa mi fa.
Ex. 170.
Do re mi fa mi re fa re mi fa la sol fa mi re mi fa sol fa mi re mi sol do re mi fa la sol fa
Do re mi fa mi re fa Re mi fa la sol fa mi re mi fa sol fa mi re mi sol do re mi
sol sol fa mi re mi fa sol fa mi re mi fa mi re sol do fa mi fa.
fa la sol fa sol sol fa mi re mi fa sol fa mi re mi fa mi re sol do fa mi fa.

Ex. 171.
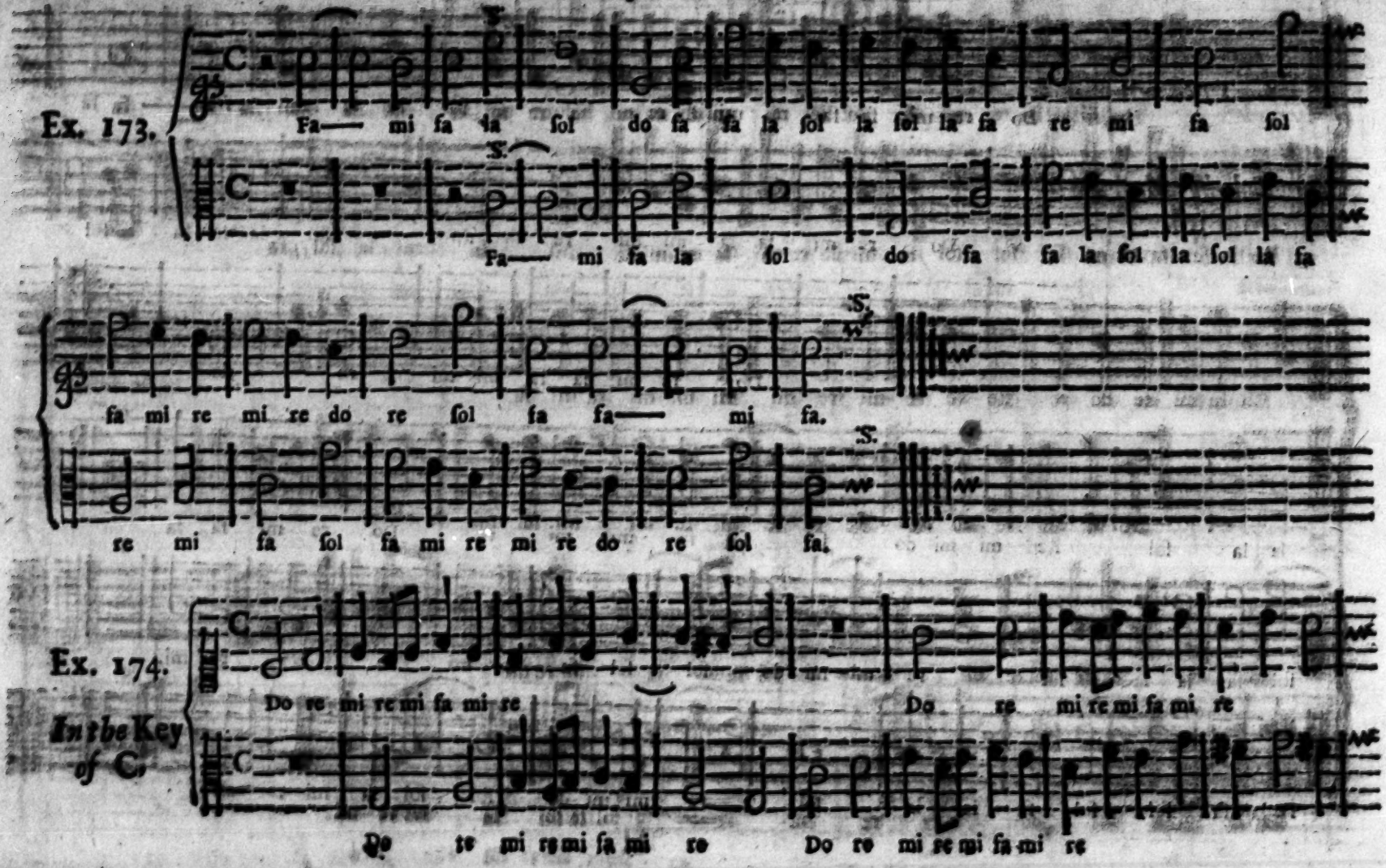

S.
Do fa mi re do fa fa mi re mi re mi fa fa mi
S.
Do fa mi re do fa fa mi re mi re mi fa fa mi fa fol
fa fol fa mi re mi fa mi re do re fa mi re do re mi fa mi
fa mi re mi fa mi re do re fa mi re do re mi fa mi re mi fa fol fa
S.
re mi fa fol fa mi re do fa fol la fa fol fa fol.
S.
mi re do fa fol la fa fol fa fol.

Ex. 172.

Composed by Mr. William Bird.
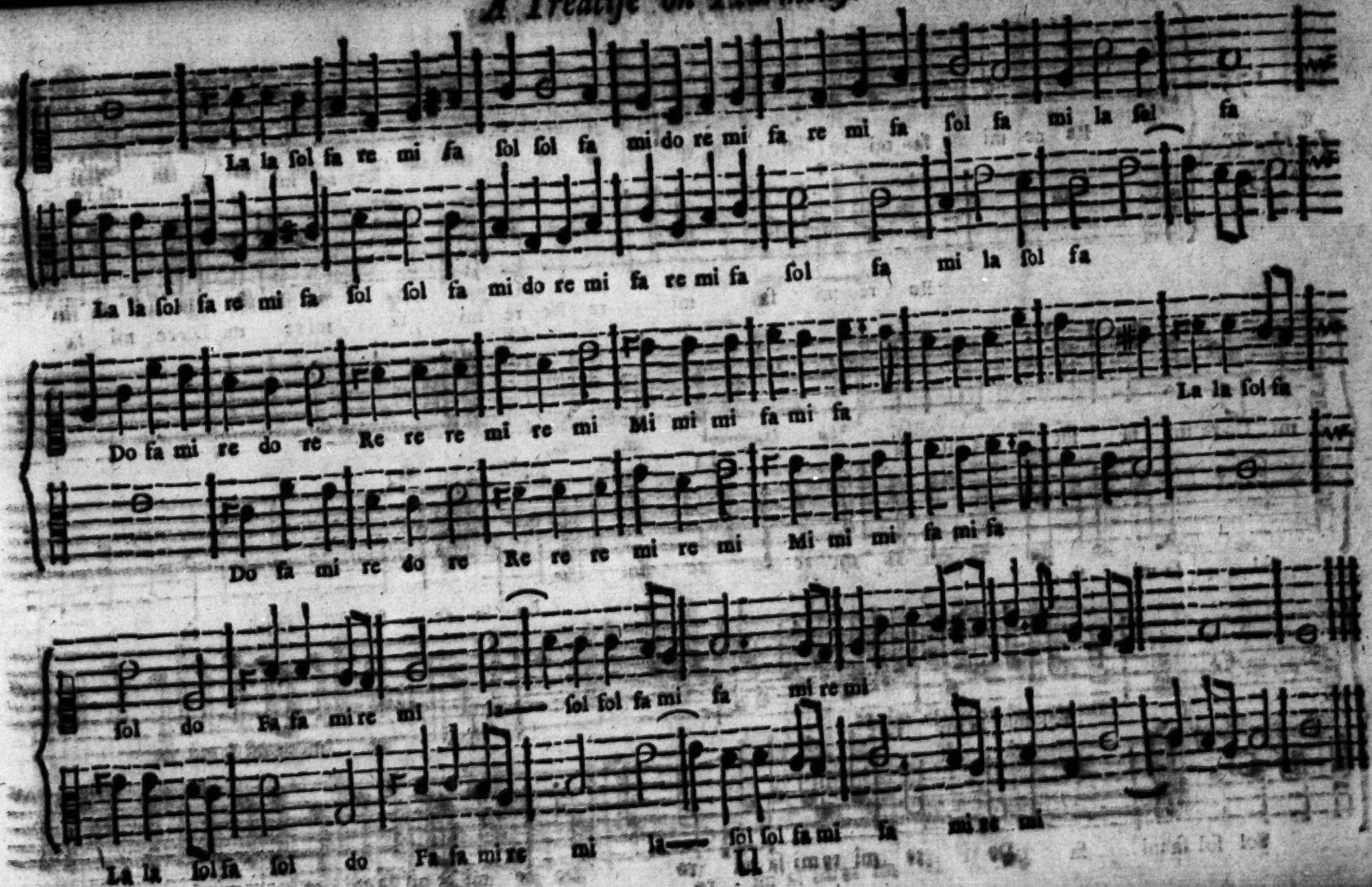


Ex. 173.
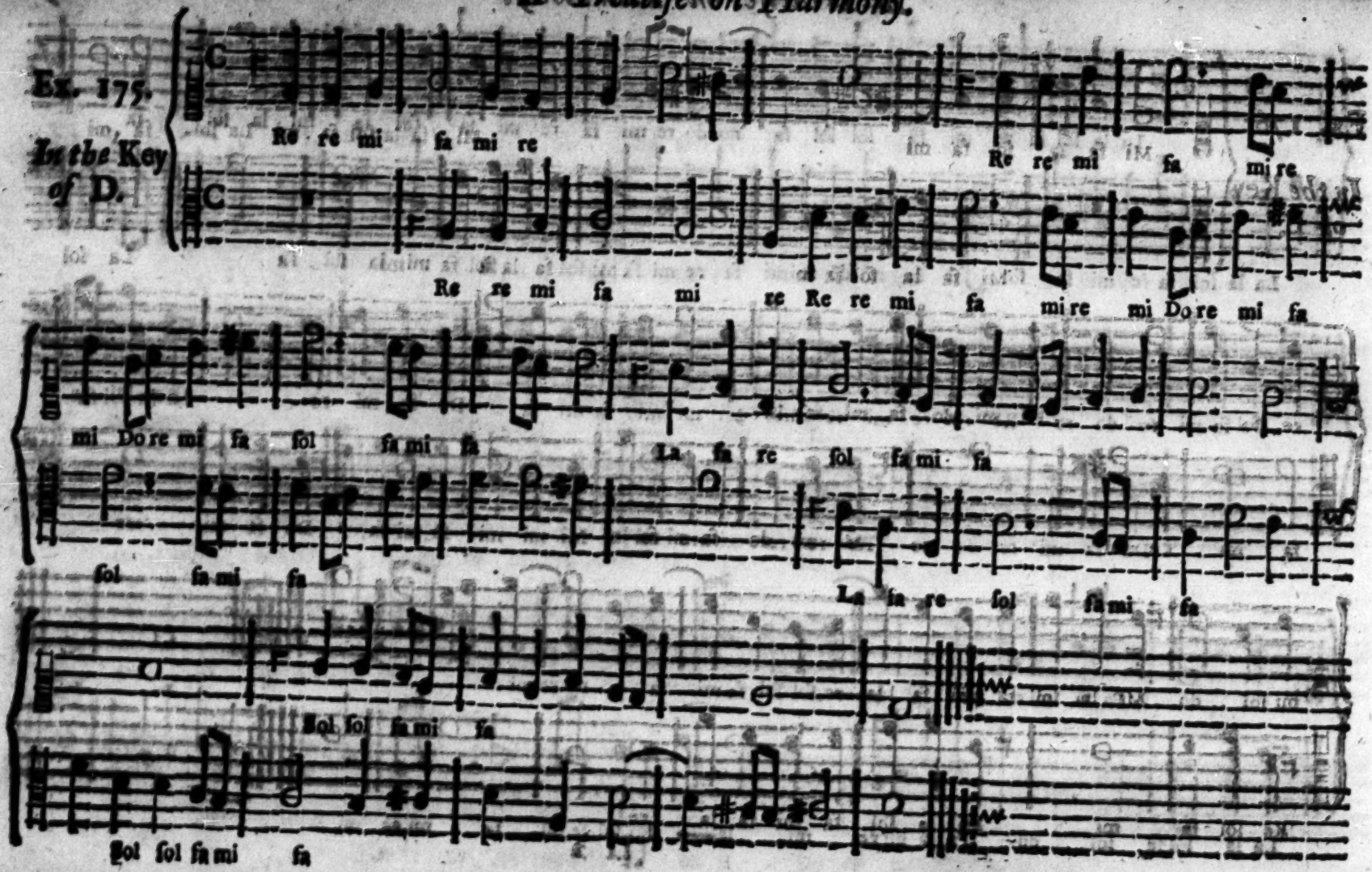


Ex. 174.
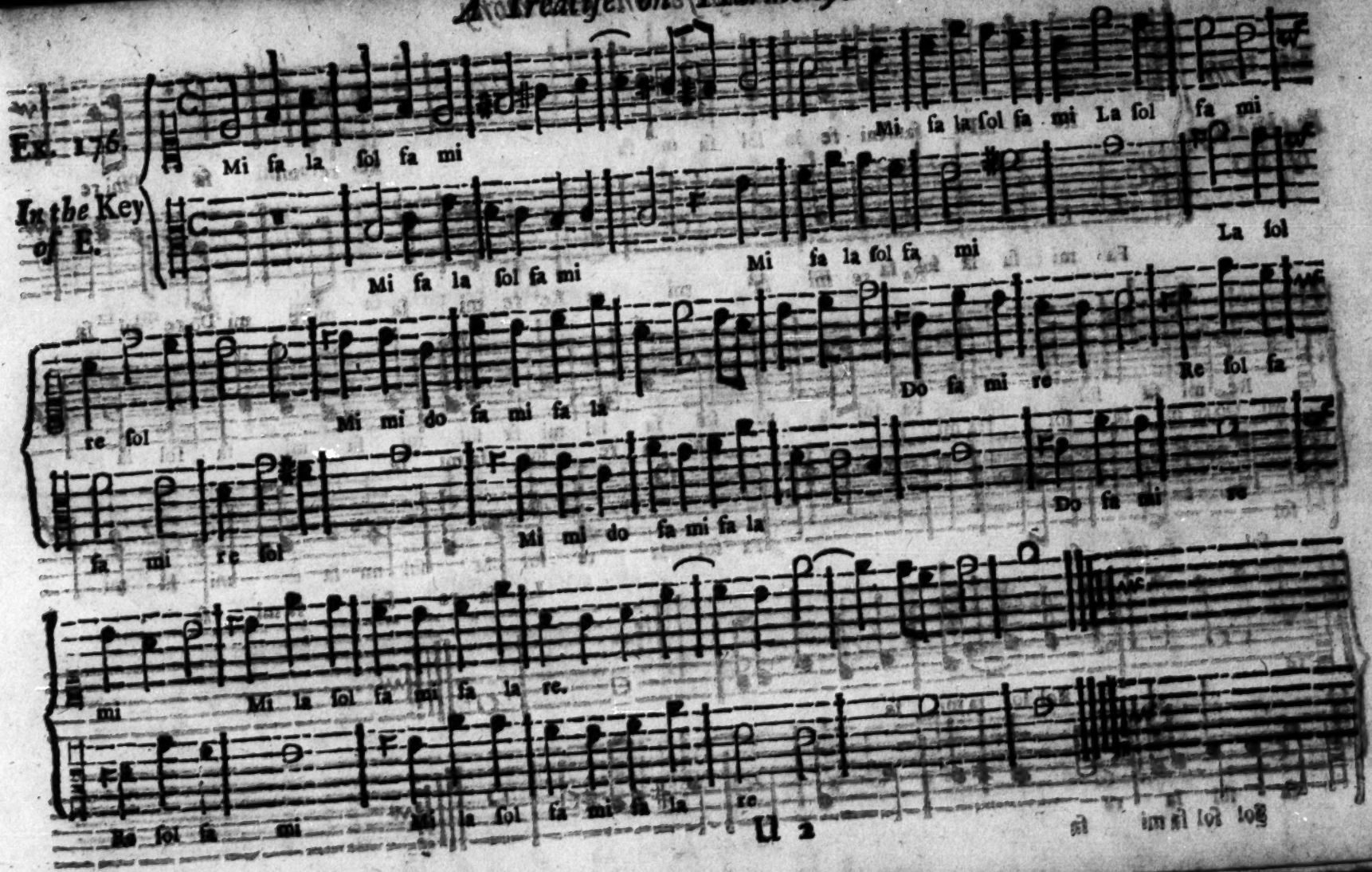
In the Key of C.


La la sol fa re mi fa sol sol fa mi do re mi fa re mi fa sol fa mi la sol fa
La la sol fa re mi fa sol sol fa mi do re mi fa re mi fa sol fa mi la sol fa
Do fa mi re do re Re re re mi re mi Mi mi mi fa mi fa
La la sol fa
Do fa mi re do re Re re re mi re mi Mi mi mi fa mi fa
sol do Fa fa mi re mi la sol sol fa mi fa mi re mi
La la sol fa sol do Fa fa mi re mi la sol sol fa mi fa mi re mi

Ex. 175.

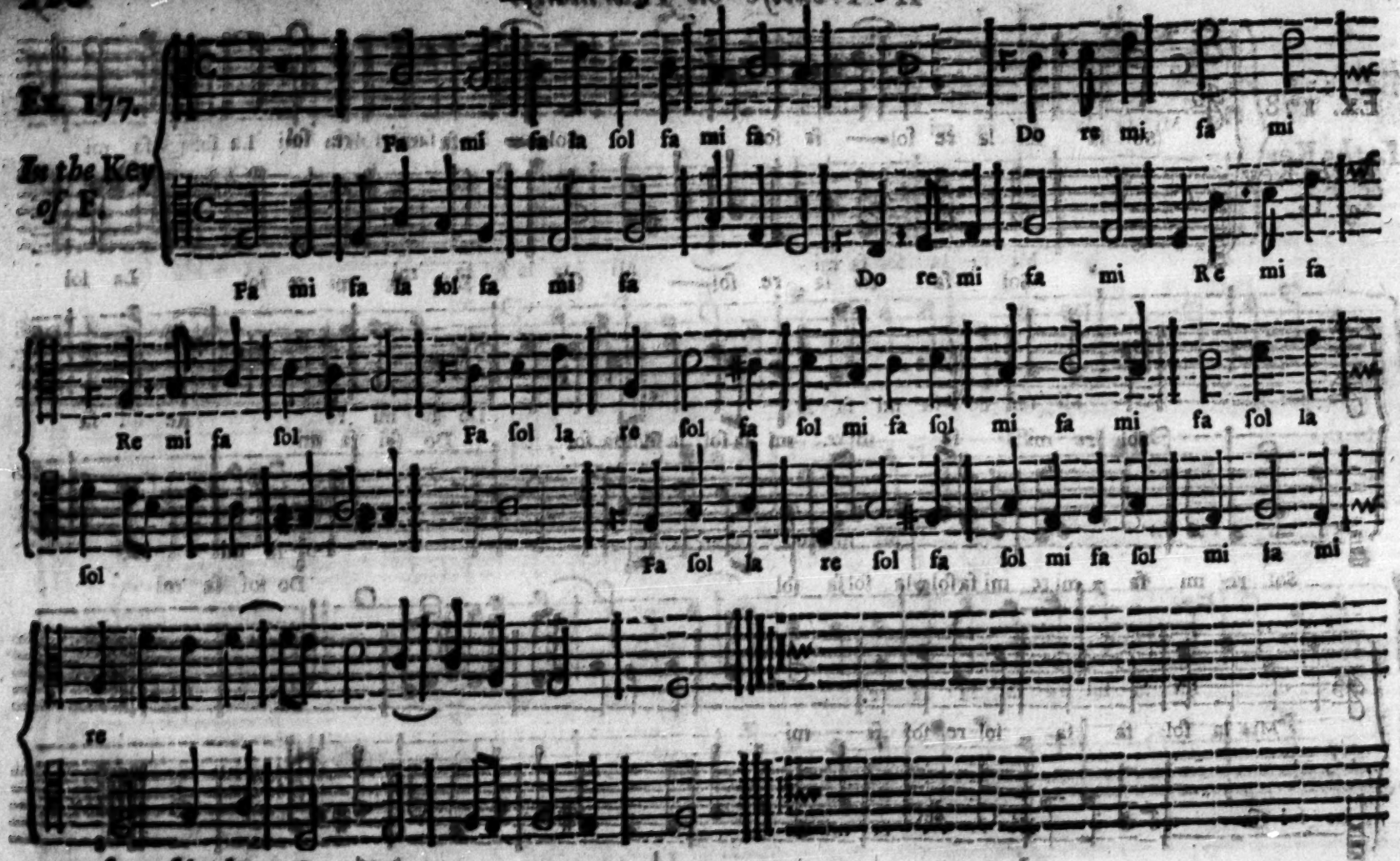
In the Key of D.
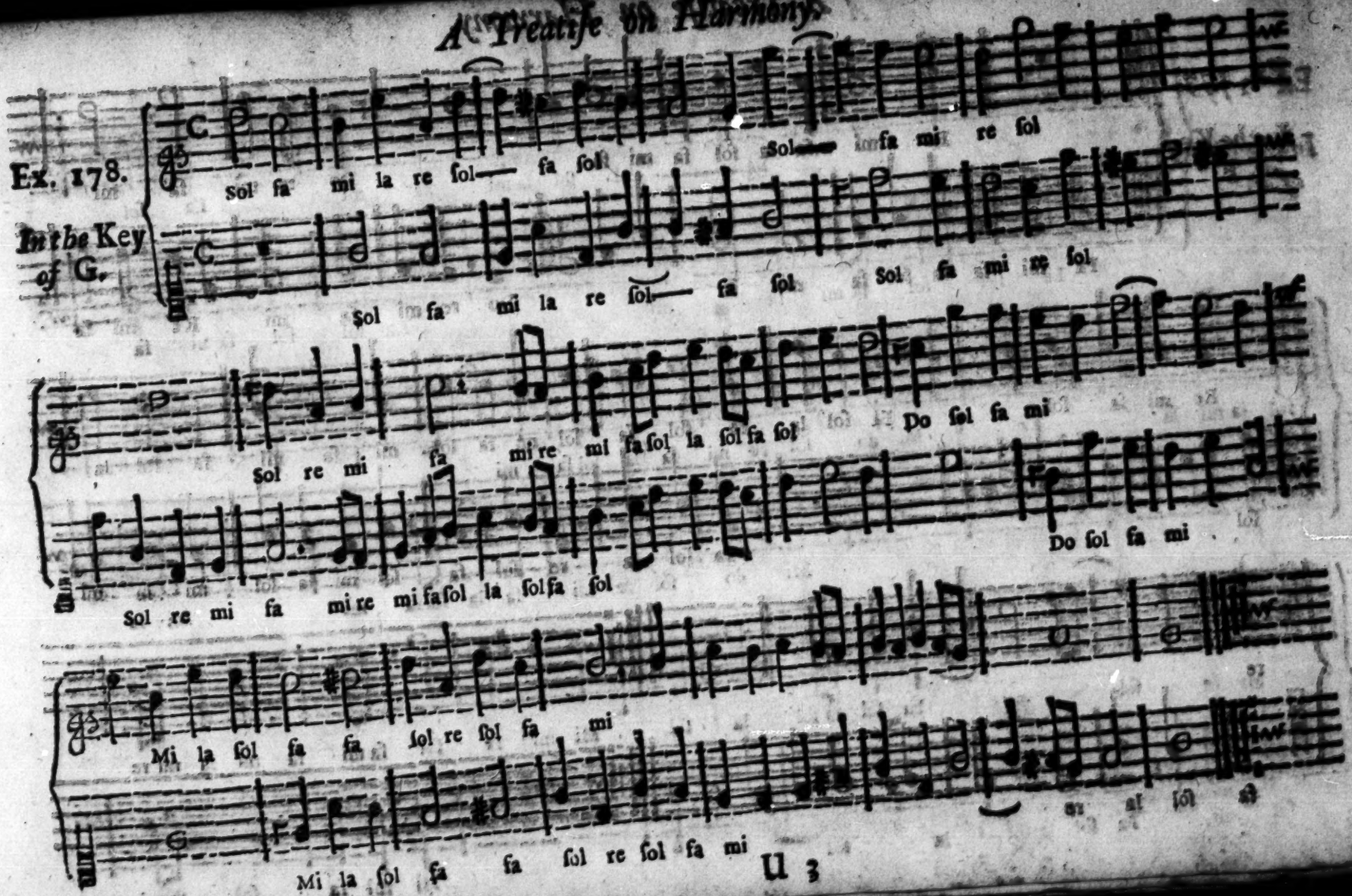



Ex. 176.
In the Key of E.
Mi fa la sol fa mi
Mi fa la sol fa mi La sol fa mi
Mi fa la sol fa mi
Mi fa la sol fa mi
La sol
re sol
Mi mi do fa mi fa la
Do fa mi re
Re sol fa
fa mi re sol
Mi mi do fa mi fa la
Do fa mi re
mi
Mi la sol fa mi fa la re.
Re sol fa mi
Mi la sol fa mi fa la re.

Ex. 177.

In the Key of F.
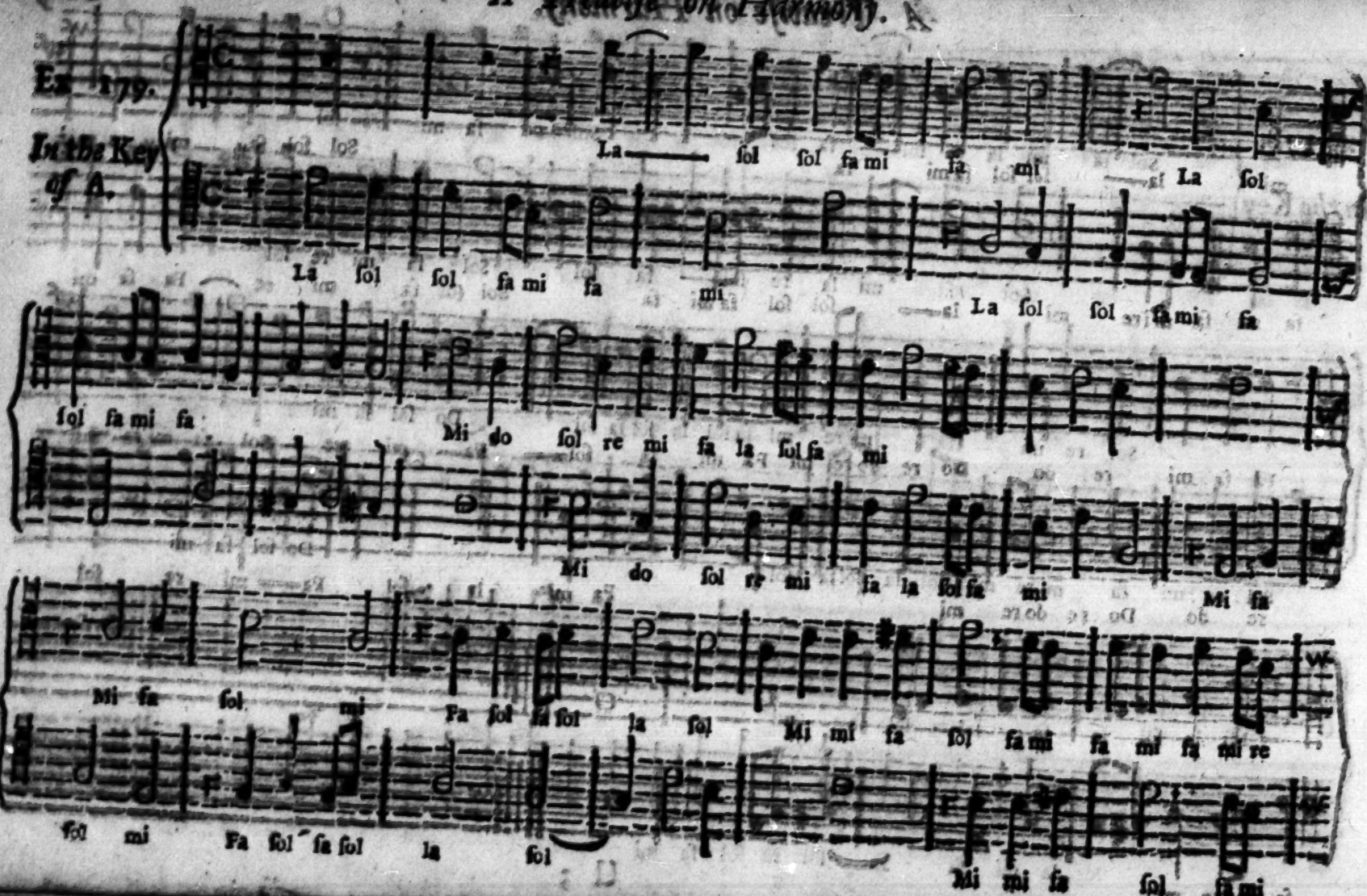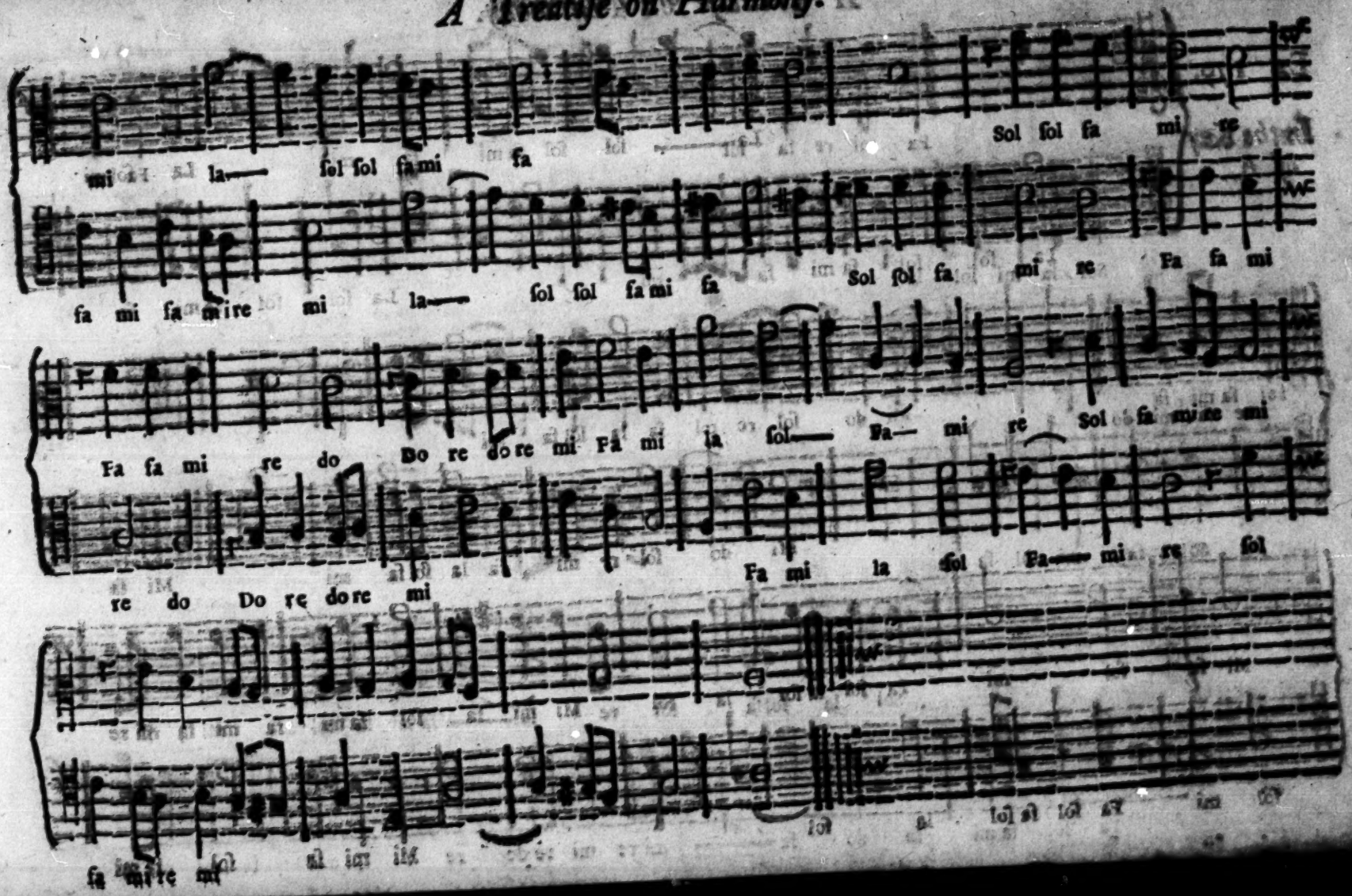


Ex. 178.


Sol fa mi la re sol fa sol Sol fa mi re sol
In the Key of G.
Sol fa mi la re sol fa sol Sol fa mi re sol
Sol re mi fa mi re mi fa sol la sol fa sol Do sol fa mi
Sol re mi fa mi re mi fa sol la sol fa sol Do sol fa mi
Mi la sol fa fa sol re sol fa mi
Mi la sol fa fa sol re sol fa mi
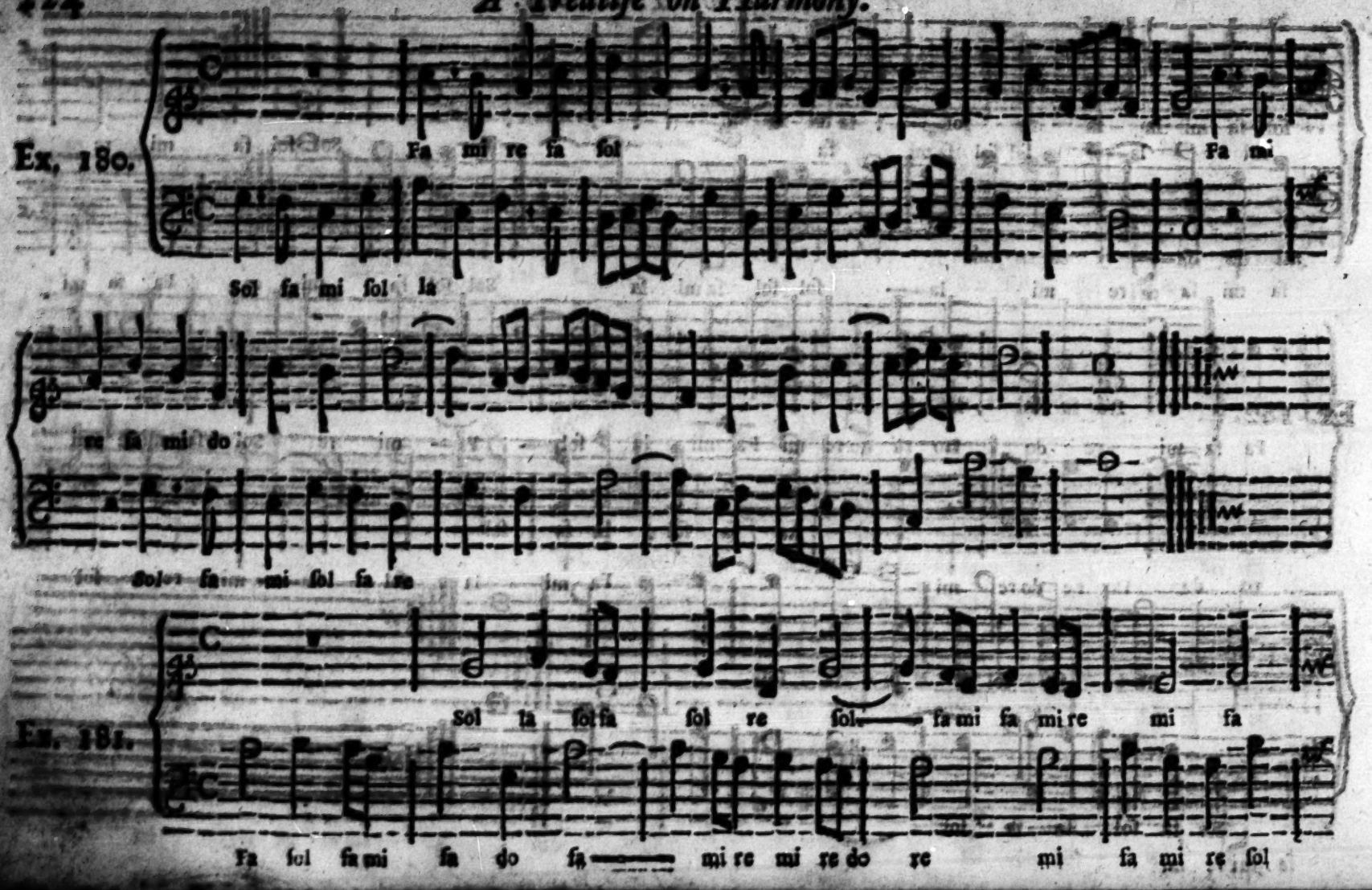
Ex. 179.

In the Key of A.
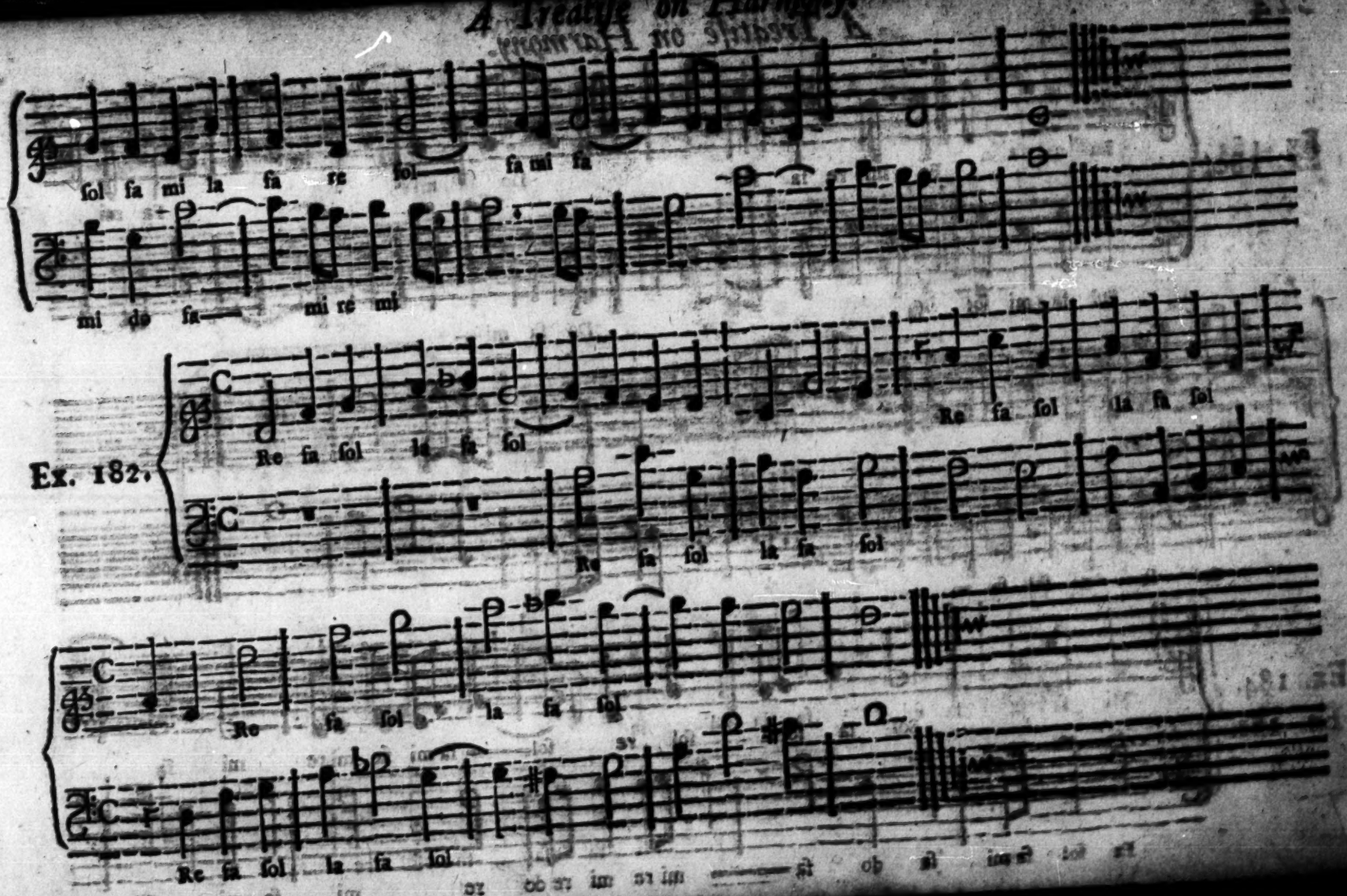



mi la— sol sol fa mi fa
Sol sol fa mi re
fa mi fa mi re mi la— sol sol fa mi fa
Sol sol fa mi re Fa fa mi
Fa fa mi re do Do re do re mi Fa mi la sol— Fa— mi re Sol fa mi re mi
re do Do re do re mi
Fa mi la sol Fa— mi re sol
fa mi re mi

Ex. 180.
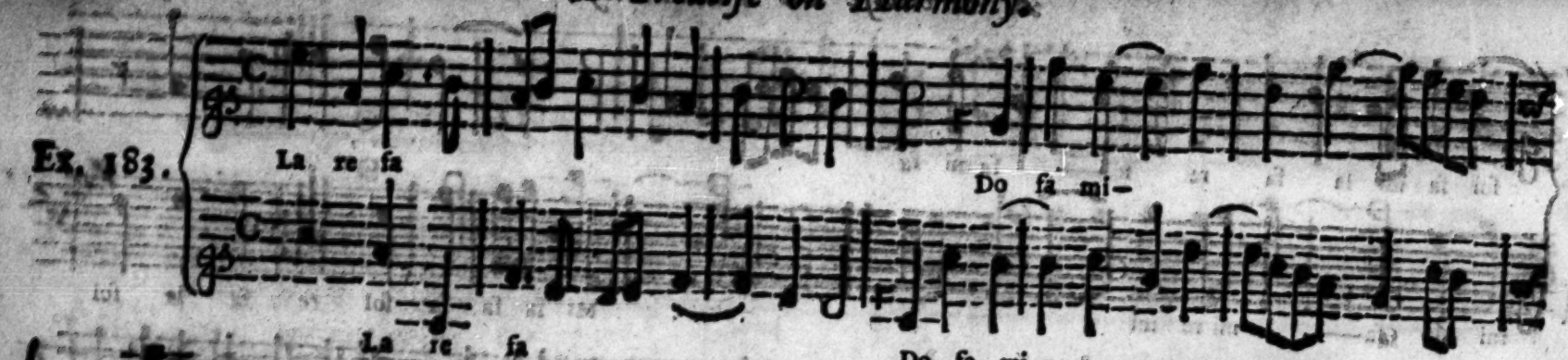

Fa mi re fa sol Fa mi
Sol fa mi sol la
re fa mi do
Sol fa mi sol fa re

Ex. 181.

Sol la sol fa sol re sol fa mi fa mi re mi fa
Fa sol fa mi fa do fa mi re mi re do re mi fa mi re sol

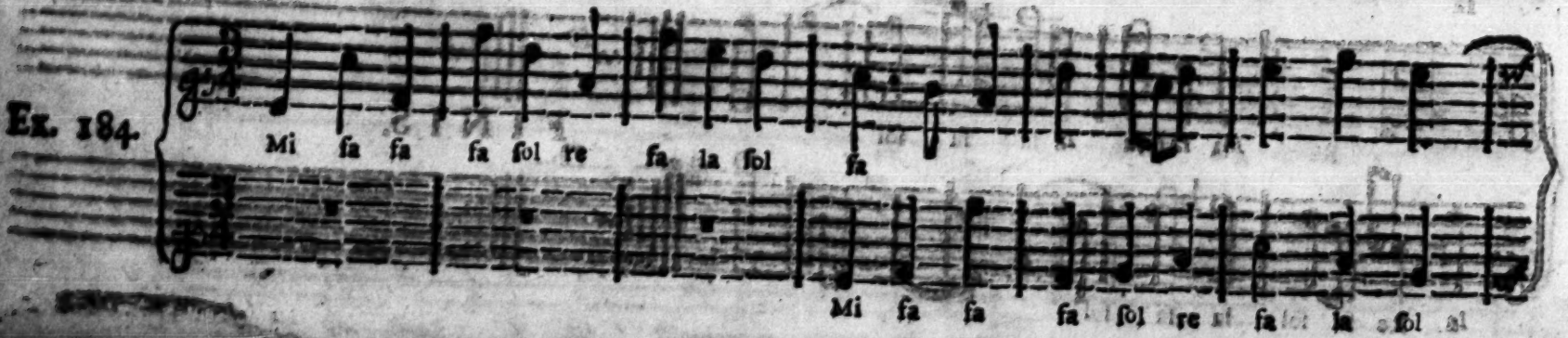

sol fa mi la fa re sol fa mi fa
mi do fa mi re mi
Ex. 182.
Re fa sol la fa sol
Re fa sol la fa sol
Re fa sol la fa sol
Re fa sol la fa sol
Re fa sol la fa sol
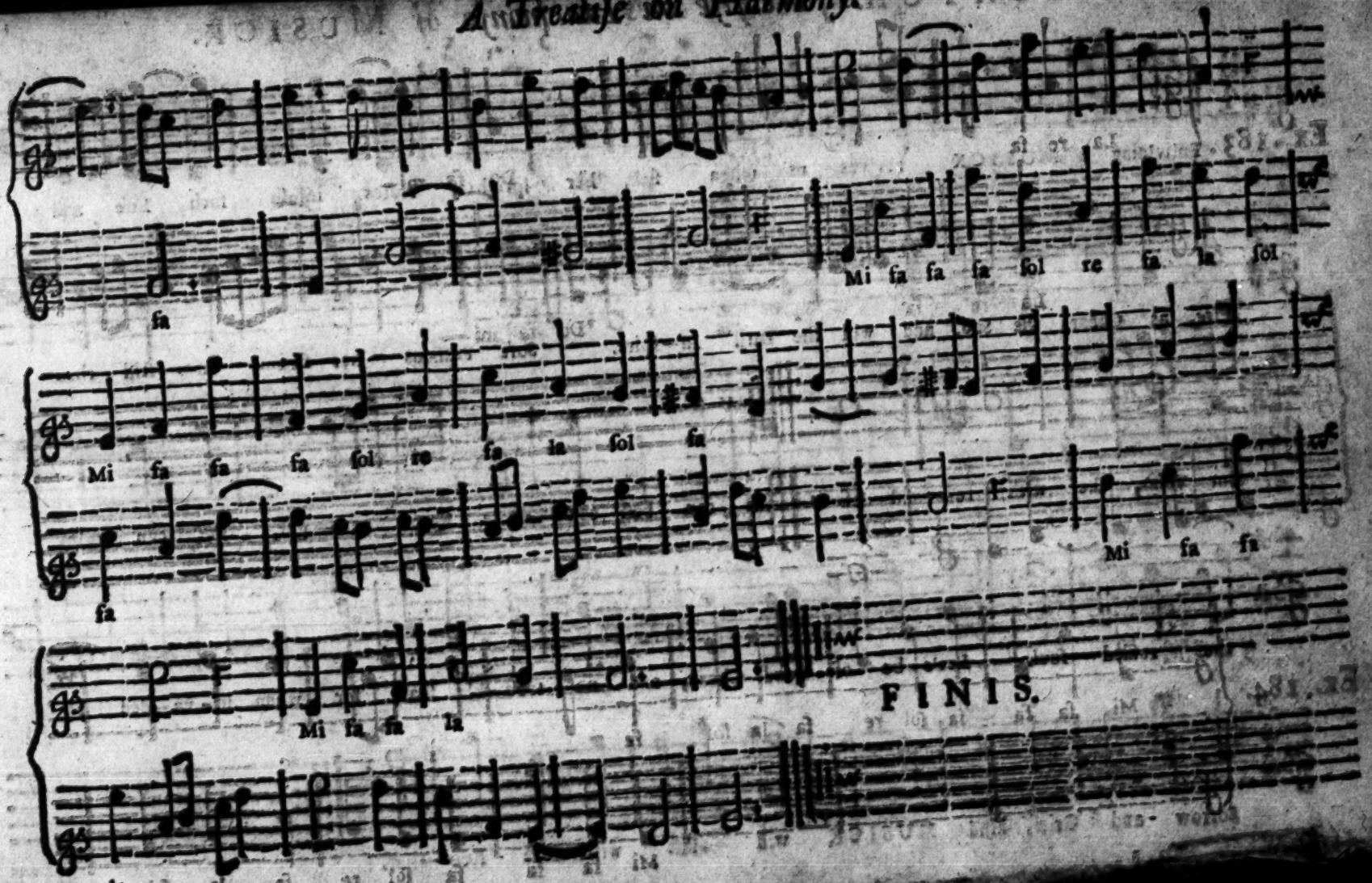
Ex. 183.



MUSEUM BRITAN NICUM

Ex. 184.




Mi fa fa fa sol re fa la sol
fa
Mi fa fa fa sol re fa la sol fa
fa
Mi fa fa
Mi fa fa la
FINIS.
la
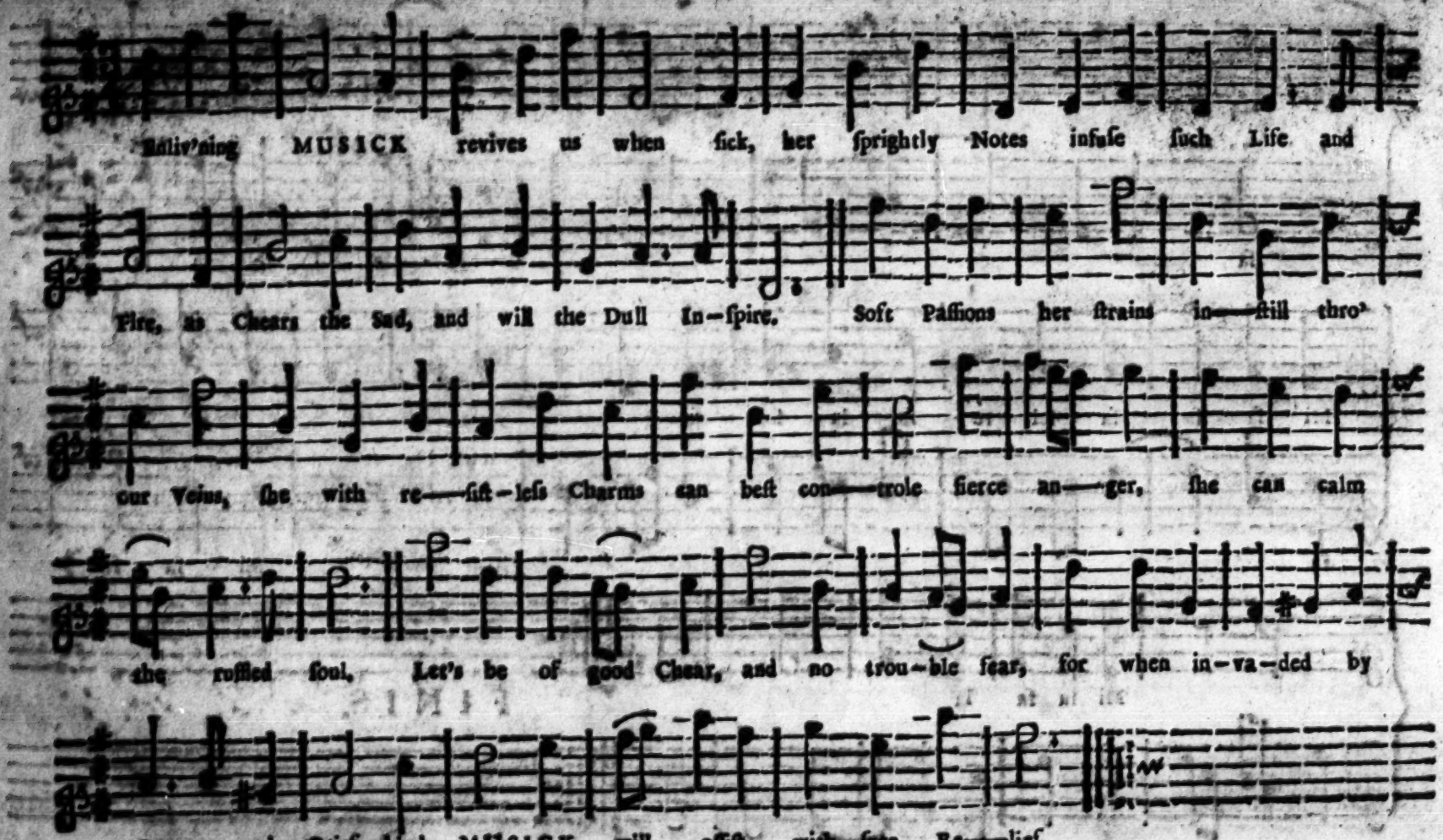
A CATCH for 3 Voices in praiſe of MUSICK.

